

Course *of* Study

ACADEMIC YEAR 2013-2014



Phillips Academy
ANDOVER

PLEASE NOTE:

The information that follows is accurate as the *Course of Study* goes to press. Phillips Academy reserves the right to make changes subsequent to the date of publication. All such changes will be reflected in the online version of the *Course of Study*, available at www.andover.edu/academics/coursecatalog.

For the latest, most accurate information, please consult this online version.

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GENERAL INFORMATION

The Educational Program

Phillips Academy's educational program comprises academic, athletic, and community dimensions. The *Blue Book* describes for students and their parents the opportunities, requirements, responsibilities, and expectations associated with these different elements. The *Course of Study* focuses on the academic program.

The Academic Curriculum

The curriculum of Phillips Academy comprises a required core of studies that the faculty believe are fundamental to lifelong learning along with elective courses designed to fit the interests of the individual student. Instruction is given in all subjects usually required for entrance to higher learning institutions.

The diploma requirements, chosen by and voted on by the entire faculty as essential elements of the academic program, are designed to ensure that Phillips Academy graduates successfully complete a course of study in a broad range of disciplines and skills that, in the judgment of the faculty, provides the appropriate foundation for a liberal education. The requirements are further specified as to skill level and content by the academic divisions and departments, with the oversight of the Academic Council. Certain requirements vary in keeping with the length of time a student attends the Academy.

Classroom groups are small enough to permit individual attention, and students are placed in courses fitted to their skill levels. Accelerated sequences and advanced courses offer particularly able and well-prepared students opportunity to progress at a rate commensurate with their ability and ambition. Most departments offer courses beyond the level of preparation for college.

Topics, texts, and materials occasionally may not win the full approval of all students or parents. However, they will be selected carefully and thoughtfully within our academic departments, then presented and considered in managed contexts. Parental objections to course materials will not affect student placement in sections or courses.

The Trimester Plan

The academic year is separated into three trimesters. Within a given week, classes are scheduled to meet according to varying patterns. Many departments offer yearlong courses, as well as those that are term-contained (completed in one trimester). The diploma requirements are stated as full-year courses or trimester courses, depending on the academic area involved.

Placement of Newly Admitted Students

Students entering their first year receive placement materials, including forms for present teachers to complete and self-administered diagnostic assessments in elementary algebra, music, and some world languages. These items are used by the Academy to aid in proper placement or recommendation of course levels. New students also are asked to complete to the best of their ability a course selection form indicating the courses they wish to take during the coming year. Although the placement material may alter a student's preliminary selections somewhat, it is helpful, for planning purposes, to know the levels each student thinks he or she is ready to enter.

Placement in the level of some subjects may be independent of a student's grade level in school; through advanced placement at entrance or by taking accelerated courses, many students fulfill requirements early, thereby gaining increased opportunity for elective courses.

In some subjects, such as English, course-level placement aligns directly with grade level. Thus, all ninth-graders take *English 100*. In other subjects, such as math, placement is independent of grade level and depends instead on background and placement tests.

Grade levels at Andover have unusual names: ninth-graders are called Juniors, 10th-graders are called Lower Middlers or Lowers, 11th-graders are called Upper Middlers or Uppers, and 12th-graders and postgraduates are Seniors.

International Students

Phillips Academy recognizes that international students who are here for only one year may face unique transitional issues because of their relatively short tenure at the school. The Academy therefore provides some initial specialized courses in English and U.S. history in which language proficiency is less necessary. (See the introductory paragraphs for the English and history sections of this book.) However, all students at Phillips Academy, including international students, are expected to perform competently in the school's basic curriculum.

Advising

Each student has an advisor. This faculty member is expected to guide the student in shaping a well-thought-out, long-term academic program that will incorporate both breadth and depth. In planning a program of studies, the student's needs and aspirations, insofar as they can be identified, are carefully considered, as is the necessity of meeting diploma requirements. The student's needs may include college and career plans, strengths and weaknesses revealed by previous performance and aptitude tests, and character and personal development.

As each student will also work with a college counselor (starting in winter term of upper year), advisors are not asked to be experts on the entrance requirements of individual colleges and universities, programs within these schools, or the National Collegiate Athletic Association (NCAA). Students and parents are encouraged to research such requirements on their own by going to the websites of individual institutions. The College Counseling Office can consult on such matters at any point in a student's career.

The advisor meets with the new student during the orientation prior to the beginning of classes in September to review, adjust, and approve the course selections the student has made during the spring or summer. Subsequently the student meets at least biweekly with his or her advisor to establish a personal relationship and to ensure that issues that arise concerning the student's academic program are addressed promptly. Midway through each term the student and the advisor together make or confirm course selections for the upcoming term and review long-range plans.

From time to time during the academic year the advisor (for day students) or the house counselor (for boarders) will report to parents concerning the student's growth and progress. Late in the spring, students in the three lower classes (Juniors, Lower, and Uppers) and their respective advisors will prepare course selections for the coming year; a copy of these selections will be on the Parent Portal. The advisor will welcome any information and suggestions parents may wish to offer.

Workload

Phillips Academy's academic program is based upon the premise that students are capable of studying independently, responsibly, and with self-direction.

During junior year, students may take five or six courses as deemed appropriate by the student with guidance from the advisor and Advising Council, a group of faculty appointed by the dean of studies. Subsequently, students are expected to carry five courses each term. On occasion and with the approval of the Advising Council, programs of four or six courses may be taken (see page 6 for the six-course and four-course load policies). Over the span of their last two years, students are required to complete at least 27 trimester units, with at least 12 of those units taken in the senior year.

No student may take more than two courses in one department per term. Furthermore, with the exception of spring term Seniors, a student who wishes to take two courses in a single department must take a five-course load, with the following exceptions: two math courses when one—and only one—is a computer course; two art courses when one is art history; two music courses when one—and only one—is performance-based. Students who, in the spring term of their senior year,

wish to take two courses in one department may do so as part of a four-course load. Taking three courses in a single department is not permitted.

In courses designed for ninth-graders, class time and homework time together should total about eight hours per week. For most other courses, this total weekly workload should be about nine hours per class. Certain upper-level elective courses, as noted in their descriptions, may require more than the standard four to five hours of homework per week.

Academic Assistance

Students in need of academic assistance should first seek help from their classroom teachers. Other sources for academic support on campus include the Math and Science Study Centers, the Writing Center, the Office of Community and Multicultural Development (CAMD), and the Language Learning Center (LLC). Additional help is available at the Academic Skills Center (ASC), where students can sign up for peer tutors. Individual appointments with an ASC learning specialist for assistance with time management, organizational, and study strategies are available on a limited basis.

Phillips Academy does not offer remedial courses, training in English as a Second Language (ESL), or content tutoring by faculty members other than out-of-class help offered by teachers to students enrolled in their courses.

In compliance with the Americans with Disabilities Act as Amended (ADAAA) of 2008, the Academy provides accommodations that are reasonable and appropriate to students with properly documented disabilities. Students who wish to request such accommodations should contact the Coordinator of Student Disability Services for information concerning the Academy's disability documentation guidelines and timelines for implementation. Accommodation eligibility is determined on a case-by-case basis after a thorough documentation review. Reasonable accommodations permit an otherwise qualified individual access to all of the Academy's programs without fundamentally altering the essential elements of the curriculum or other graduation requirements.

Attendance

Regular attendance in class is an essential element of a Phillips Academy education. Students are expected to attend all academic classes. Instructors, if approached in advance, are permitted (but not required) to excuse students from a class meeting if the absence from that meeting will not add to weekend time. Only cluster deans may give permission to extend weekend time, and they may do so without consulting instructors. (See *Blue Book* for further information.)

Diploma Requirements

The basic diploma requirement is the satisfactory completion of a four-year secondary school program, of which at least three trimesters must be at Andover. The student must be in good standing (not on probation or under suspension) at the time of graduation. A student who has been dismissed is ineligible for a diploma unless readmitted.

Trimester credits required for the diploma are:

- 54 for entering Juniors
- 51 for entering Lowers
- 48 for entering Uppers
- 48 for entering Seniors

A student's required program includes nine trimester credits in English, nine in world languages, eight in mathematics, seven in history and social science, and six (two full-year courses) in laboratory science. Details about the manner in which these requirements are to be fulfilled can be found in the opening descriptions of the departments concerned.

In order to be eligible for a diploma, all students must satisfy the swimming requirement of the Department of Physical Education.

Certain diploma requirements vary with the class level at which the student enters Phillips Academy. Entering Juniors and Lowers must pass *Physical Education 200* and a one-trimester course offered by the Department of Philosophy and Religious Studies, usually in the lower year. Some modifications of the language requirement are made for entering Uppers and Seniors. Entering Seniors with no previous world language experience must pass a year in a world language.

Students are subject to the following diploma requirements in the visual and performing arts:

- Entering Juniors must earn no fewer than four credits in art, music, and theatre and dance, combined, with at least one credit each in art and music. Students should have completed one credit in art and one credit in music by the end of the lower year.

- Entering Lowers must earn no fewer than three credits in art, music, and theatre and dance, with at least one credit each in art and music.
- Entering Uppers need pass only one trimester of either art or music at the Academy.

A Senior must earn a minimum of 12 graded trimester credits during the senior year. Seniors must have passing trimester grades for all courses taken during their spring trimester. Independent Projects are counted as graded courses.

The Academy's diploma requirements provide a solid foundation for further study in a broad range of areas, while allowing students some latitude to pursue their own particular interests. However, students should be aware that most colleges require or expect coursework beyond our diploma requirements. For example, most colleges expect students to take four full years of English, and at least three years of language, science, and history or social studies. Some majors, such as engineering, might require four years of science, and math through calculus. We advise students to consider thoughtfully the "Program Recommendations" sheet from the College Counseling Office. In addition, students who are considering college athletics should be aware of the NCAA eligibility rules (www.ncaa.org).

PACE (Personal and Community Education) Seminar

The PACE Seminar for Lowers—As a complement to our academic, athletic, and arts offerings, our 10th-graders are afforded an opportunity to meet once a week during one term of their lower year with a small number of their peers and adult facilitators to relax, reflect, and discuss topics germane to healthy adolescent development. Weekly one-period sessions over the course of the term cover topics including understanding oneself and others, social identity and social bias, harassment, stress management, mental health, and sexuality. PACE Seminar classes also provide an opportunity for eligible Seniors to serve as facilitation partners with teaching faculty.

The inclusion of Seniors in the PACE Seminar classes provides a useful generational bridge between the adult leaders and the 10th-grade participants.

In the process of selecting courses, Lowers need not consider PACE, as this seminar will automatically be scheduled for them.

Diploma Requirements at a Glance

	4-year student	3-year student	2-year student	1-year student
Trimester Credits (including transfer credits)	54	51	48	48
Art, Music, Theatre and Dance	1 art, 1 music, plus 2 more of art, music, and/or theatre and dance	1 art, 1 music, and 1 more art, music, or theatre and dance	1 art or music	None
English	<i>English 100, 200, and 300</i>	<i>English 200 and 300</i>	<i>English 300 or 301, and 3 terms at 500-level</i>	3 terms
World Languages	1 year of 300-level or 1 term of 400-level, or 2 years of one language + 1 year of another, with at least one of these being a less commonly taught language*	1 year of 300-level or 1 term of 400-level, or 2 years of one language + 1 year of another, with at least one of these being a less commonly taught language*	1 year of 300-level or 1 term of 400-level or completion of 2 years of a new world language (following successful student petition)	If student does not have three years of language previously, 1 year
History and Social Science	<i>History 100</i> in 9th grade, <i>History 200</i> in 10th grade, and <i>History 300</i> and <i>310</i>	<i>History 200</i> in 10th grade and <i>History 300</i> and <i>310</i>	<i>History 300</i> and <i>History 310</i> **	If no prior credit for U.S., then 1 year: <i>History 300</i> and <i>310</i> , or, <i>320</i> plus a term of <i>310</i> or higher
Lab Science	2 yearlong lab sciences	2 yearlong lab sciences	2 yearlong lab sciences	2 yearlong lab sciences
Math	Completion of <i>Math 280</i> or <i>340</i>	Completion of <i>Math 280</i> or <i>340</i>	Completion of <i>Math 280</i> or <i>340</i>	Completion of 500-level or higher course or <i>Math 400</i>
Philosophy and Religious Studies	1 term (10th grade unless granted an exception)	1 term (often in 10th grade)	None	None
Physical Education	1 term (9th or 10th grade)	1 term (10th grade)	Pass swim test	Pass swim test
PACE (Personal and Community Education) Seminar	Assigned (10th grade)	Assigned (10th grade)	None	None

*Must receive permission from the head of the Division of World Languages for 2 + 1 language path.

**If given credit by the department chair for a U.S. history course taken previously, then three terms must be taken of other courses in the department.

Accelerated Sequences

The Andover curriculum offers accelerated sequences in most academic departments. It provides special programs in the modern world languages, designed to cover four years' work in three, or five years' work in four. The programs are open, on invitation of the departments, to especially able and ambitious students.

Six-Course Load Policy

Because of both the rigor of individual courses and the Academy's commitment to limiting class size, taking a sixth course after junior year is considered a privilege and not a right. If a student can be scheduled for six courses, approval of that program is automatic only if (a) the sixth course is *Music 900–910* or *Physical Education 200*, (b) the student has earned an honors average in the previous term and has no incompletes, or (c) the sixth course is *Theatre 900, 901, 902, 903, or 920*, and the student has approval of the chair of the Theatre and Dance Department.

In all other instances, the Advising Council will meet during the second week of classes to determine which students will be allowed to continue with six courses. Only in rare circumstances will a student with a grade of 3 or lower in a discipline in which s/he is continuing be allowed to take a sixth course other than *Music 900–910; Theatre 900, 901, 902, 903, or 920; or Physical Education 200*.

Approval of a six-course load, whether granted automatically or by the Advising Council, is conditional upon a satisfactory record at the midterm. Any student with a single D or lower at the midterm or a nonmedical incomplete will be required to drop a course, returning to a standard five-course load. Students with one or more medical incompletes or a low 3 at the midterm will be allowed to continue with six courses only with the approval of the Advising Council. Thus, all students taking six courses must understand they may be asked to drop a course after midterm despite having done the work in that course for half of a term.

Four-Course Load Policy

After junior year and prior to senior year, students are expected to take five courses each term. Exceptions are made for significant academic or personal reasons. In the senior year, four-course loads are permitted if: (1) three of the four courses in the proposed program are designated *advanced* or *honors* courses (see below) and (2) approval is granted by the Advising Council, which will consider the overall rigor of the proposed program and the student's individual situation. While they may be approved on a case-by-case basis, four-course loads are somewhat unusual prior to spring term of senior year. Except in the spring term of senior year, a four-course load may not include two courses in the same department, and it may never include a course graded on a pass/fail basis. (In other words, students may take a pass/fail course only as part of a five- or six-course load.)

Courses Designated as Advanced

The following have been designated advanced courses: Art: 400 level and above; English: 500 level and above; World Languages: 400 level and above, and 150 and 250 courses taken after the diploma requirement has been fulfilled; History and Social Science: 400 level and above; Mathematics: 510 and above; Music: 400 level and above; Philosophy and Religious Studies: 400 level and above; Sciences: 500 level and above; Theatre: 910 and 920.

Some advanced courses explicitly prepare students for Advanced Placement (AP) exams, as indicated in the course descriptions. Other advanced courses may go well beyond AP exam material or cover topics that are not related to exams.

Advanced Placement (AP) Exams

A large number of Phillips Academy students take College Board AP exams in May to establish advanced placement in college courses or credit toward a college degree. AP exams are offered in Art History, Studio Art, Biology, Chemistry, Computer Science (A), Economics (2), English Language and Literature, Environmental Science, European History, French Language and Culture, German, Government and Politics (2), Latin Vergil, Calculus (AB and BC), Music Theory, Physics B, Physics C—Mechanics, Physics C—Electricity and Magnetism, Psychology, Spanish Language and Literature, Statistics, U.S. History, World History, Chinese, and Japanese.

Independent Projects: The Abbot Independent Scholars Program (AISP)

The AISP provides selected Seniors (and the occasional younger student) who have exhausted the course offerings in their desired area(s) of study an opportunity to work independently with a faculty mentor for course credit. The number of credits assigned to a student's independent project depends on the nature and scope of the planned work. Each project is graded on the standard 0–6 scale by the supervising faculty mentor.

Seniors who have successfully completed a term of independent work may apply to be Abbot Scholars in the spring term. As an Abbot Scholar, the student will pursue an independent project (typically a continuation or expansion of work done previously), prepare some form of public exhibition based on his or her work, and, together with his or her mentor, participate in a colloquium involving all Abbot Scholars and their mentors.

Additional information on the AISP and its application process is available on PAnet under Academic Resources, Student Information.

Course Enrollments and Cancellations

The school reserves the right to change advertised courses, to alter the dates on which they are offered, and to cancel, at any time up to the third day of classes, any advertised course in which enrollment is judged to be unacceptably small. Likewise, the school has the right to restrict enrollment in any course when sign-ups exceed the departmentally determined course capacity.

Adding and Dropping Courses

To transfer into or drop a course, a student must first obtain a signed Course Drop/Add Slip from his or her advisor, then take it to the scheduling officer in George Washington Hall to complete the process. Section changes (same course, different time or teacher) and level changes (e.g., *Chemistry 300* to *Chemistry 250*) must be approved by the department chair. No student may transfer into a class without an official transfer slip signed by the scheduling officer. Transfers into term-contained courses must take place during the first five calendar class days of the term. Advisors may approve the dropping of term-contained courses only during the first three weeks of class in a given term. Students wishing to drop a term-contained course after the end of the third week of class in a given term—or a yearlong or two-term course after the first five calendar days of the course—must ask the assistant dean of studies for permission to petition and obtain the approval of the student's counselor, the student's advisor, the instructor, the department chair, and the college counselor, as appropriate. Requests to petition must be made before the end of the second week following midterm. No requests will be considered after this date. Credit for yearlong and two-term courses is granted, at the discretion of the department chair, only if the student is passing the course at the time it is dropped and only for that portion completed. Yearlong and two-term courses are considered to be long-term commitments. Only in rare instances, for academically compelling reasons and with permission of the Dean of Studies, may a Senior petition to drop yearlong or two-term courses for the spring term. (One-year international students who are returning to their home countries to continue their education may petition to drop courses in the spring via the normal process.) In those rare instances in which a student is in clear danger of failing in spring term, the teacher may initiate a drop of a yearlong or two-term course; the drop would then need to be approved by the department chair.

Student Requests for a Change of Teacher

Recognizing that effective education requires productive relationships between teachers and students and that such relationships take time to develop, and recognizing also that open discussion between the parties involved in seemingly difficult relationships is itself an important part of education, the Academic Council has approved the following general procedure on student requests for a change of teacher:

1. Permission for a student to change teachers in a multisection course may be given by the department chair. The Academy does not accept requests for specific teachers in these multisection courses.
2. If there has been no previous relationship between the student and teacher, no request for change will be considered until an appropriate period of time has passed (at least one term). During this time both parties are expected to make good faith efforts to develop an effective relationship. The department chair is available to facilitate these conversations, if either student or teacher so desires.
3. Students are advised that permission to transfer carries no guarantee that the student will be assigned to any particular section or teacher. Students also are informed that such transfers may require that other elements of their schedule be altered.

Teacher Continuity

The Academy makes every effort to maintain teacher continuity in yearlong courses or continuing sequences. Teacher continuity occasionally may be disrupted (1) by unforeseen changes in a student's schedule, (2) when students are moved among sections of the same course to balance section sizes, or (3) by departmental staffing needs.

Auditing Courses

In order to audit a course, a student must have the permission of both the teacher and the department chair. To switch to audit status in a course that a student originally had registered to take for credit, a student must follow the same steps required to drop a course except that the student must have the permission of both the teacher and the department chair, no matter when during the term the student is requesting the switch. A lack of effort on the part of a student is not a valid reason to switch to audit status.

Typically, students audit a course if they need to preview or review the material in order to perform adequately in the subject area during the subsequent term.

Failing Course and Trimester Grades

Unless stated to the contrary in a department or course description, a student who receives a failing trimester grade has the option of making up the failure by passing an examination administered by the academic department involved. The timing of any makeup examination is at the mutual convenience of the student and the department.

There is no time limit for the makeup of a failing course grade, either single-trimester or multiple-trimester, though a student may not be eligible to advance to the next course in a sequence until the failure is made up or the course is successfully repeated.

There is, however, a time limit for the makeup of a failing *trimester* grade when that trimester is part of a multiple-trimester course (two term or yearlong). Such a makeup must be completed by the last regular day of classes of the following trimester, prior to the start of extended period week.

A Senior who has a failing spring trimester grade is not eligible for his or her diploma until the failure is made up, even if the course grade is passing. Such a makeup (whether by exam or other work) cannot be attempted until at least two weeks after graduation.

College Entrance Examination Board (CEE) Test Dates

Tests will be held on campus in 2013–2014 as follows:

October 5	SAT Reasoning and Subject Tests
October 16	PSAT Assessment (Lowers and Uppers)
October 26	ACT Assessment
November 2	SAT Reasoning and Subject Tests
December 7	SAT Reasoning and Subject Tests
January 25	SAT Reasoning and Subject Tests
April 12	ACT Assessment
May 3	SAT Reasoning and Subject Tests
May 5–16	AP (Advanced Placement) Exams
June 7	SAT Reasoning and Subject Tests

Computer Center

A computer center, located in the lower level of the Oliver Wendell Holmes Library, is available for student use. It houses three computer classrooms and a fourth lab filled with an array of Macintosh and Windows computers. A wide range of software is available, and instruction in computer usage is provided.

Personal Computers

Though there is no expectation that they do so, students are encouraged to bring personal computers to the school. However, Phillips Academy can assume no responsibility for the care, security, or maintenance of these student-owned units. Further information concerning personal computers is available upon request from the director of technology.

School Year Abroad (SYA)

Students may elect to spend their upper or senior year studying in France, Spain, Italy, or China with School Year Abroad (SYA). Originated as an off-campus program by Andover and later joined as a sponsor by Phillips Exeter and St. Paul's School of Concord, N.H., SYA is now an independent program, both legally and financially. Students live with host families while pursuing a course of study under the supervision of teachers from SYA's associate schools in the United States. SYA provides students with courses that earn full academic credit at Andover and with the experience of immersion in a foreign culture. Students wishing to participate should consult their advisors or the assistant dean of studies for advising and guidance in the selection of courses for the years prior to and following the year abroad. SYA is a yearlong commitment. Students will not be permitted to return to the Academy for winter or spring terms.

In order to apply to SYA from Phillips Academy, students must conform to Academy policies and meet SYA requirements. Academy policies are as follows: Students must have term averages and world languages grades of at least a 4. In addition, the student must clearly demonstrate that he/she will fulfill language and diploma requirements by the time of graduation. Any exceptions that may arise with respect to the above policies and procedures will require approval by the Head of World Languages and SYA coordinator.

Summer Session

Phillips Academy’s Summer Session is a five-week-long enrichment program for boys and girls of high school age. While Summer Session courses may reinforce and enrich a student’s education, they do not earn Phillips Academy credit.

Course Numbers

The first digit corresponds to the “level” of the course:

- *Level 1* = 100; for courses that introduce a subject (*SPAN-100*) or that are typically taken by Juniors (*BIOL-100*, *ENGL-100*)
- *Level 2* = 200; for courses that are the second level in a sequence (*SPAN-200*) or courses that are typically taken by Lower or Juniors (*ART-225*, *HIST-200*)
- *Level 3* = 300; for courses that are the third level in a sequence (*SPAN-300*), or for courses that are appropriate for Uppers (*ENGL-300*) or for Juniors, Lower, and Uppers (*PHRE-300*, *CHEM-300*)
- *Level 4* = 400; for courses that are the fourth level in a sequence, or for courses that are appropriate for Uppers and Seniors (but do not qualify for the 500 of 600 designations)
- *Level 5* = 500; for courses equivalent to college freshman classes, sometimes, but not always, indicated by explicit preparation for an AP exam
- *Level 6* = 600; for courses that would typically be taken by majors in the subject in college, or for courses typically taken after the first year of college
- Performance-based credit = 900; for course credit associated with performance, such as music lessons or participation in music ensembles for credit. Numbers followed by “H” indicate higher level performance requirements, such as ensembles with competitive auditions.

The second and third digits (as in *ART-225*) reflect organizational schemes at the departmental level, and therefore will be used differently by different departments. Letters are also used for these purposes.

Key to Course Designations

A course number ending in /0 denotes a yearlong course (Example: *MATH-100/0*). A number ending in /1, 2, or 3 indicates that the course is term-contained, but sequential, and may be taken for one, two, or three terms (Example: *THDA-520/1,2,3*). A course number ending in /4 or /5 denotes a two-term commitment (Examples: *PHYS-580/4* is offered in the fall and winter terms; *FREN-320/5* is offered in the winter and spring terms). A number with no term designation (Example: *BIOL-421*) indicates a course that is term-contained but may be taken only once.

The designations F, W, and S indicate the trimester during which the course is offered: F = Fall; W = Winter; S = Spring. Carefully check each course description for any other limitations: prerequisites, permission of instructor or department chair required, etc.

Final Digit:	Indicates:
/0	Yearlong course
/1	Course offered in fall trimester
/2	Course offered in winter trimester
/3	Course offered in spring trimester
/4	Two-term commitment in fall and winter
/5	Two-term commitment in winter and spring

Interdisciplinary Studies

Interdisciplinary courses were created and are taught by teachers in two or more academic departments. For full descriptions of interdisciplinary courses, please see pages 34–36.

PLANNING A PROGRAM OF STUDY AT ANDOVER

The following is designed to help Andover students and their parents understand the curriculum and to show the major decisions (and their consequences) that face students at each stage of the four-year academic program.

The Main Choices at Each Stage of a Four-Year Program

While a student's program of studies is adapted each year to his or her changing situation, the future consequences of each course should be noted, for certain choices in one year open the way to later options—and may close the door on others.

Junior Year

Each trimester a Junior may take five or six courses. All will take History 100 and English 100. In other subjects, students may have their placement adjusted as a result of the placement assessments or questionnaires sent to them in the spring.

In selecting courses, students are reminded to check the diploma requirements. A Junior's program typically will resemble the following outline.

1. Mathematics	enter the sequence by placement of the department
2. World Language	enter the sequence by placement of the department, often at the 100 level
3. English	<i>English 100</i>
4. History	<i>History 100</i>
5. Elective	usually a yearlong science, with most students taking Biology 100 (students placing in Math 280 or higher may wish to consider other sciences)
6. Elective	usually a term of art, music, theatre/dance, or physical education

(Occasionally, Juniors will be prepared to take SAT Subject Tests at the end of the year.)

Lower Middle Year

Each trimester a Lower must take five courses. New students may have their placement adjusted as a result of the placement assessments or questionnaires sent to them in the spring.

A student wishing to participate in the School Year Abroad program during the upper or senior year should discuss these plans with the advisor and seek guidance for the selection of courses for the lower year.

In selecting courses, students are reminded to check the diploma requirements. A Lower's program typically will resemble the outline below.

Lowers should take the Preliminary Scholastic Aptitude Tests (PSATs) in the fall, and some take the College Board SAT Subject Tests during the lower year.

New Students

1. Mathematics	enter the sequence by placement of the department
2. World Language	enter the sequence by placement of the department
3. English	<i>English 200</i>
4. Science	usually a yearlong science
5. <i>History 200, Physical Ed., Elective</i>	*art, music, theatre/dance philosophy and religious studies, other elective

Returning Students

1. Mathematics	continue the sequence
2. World Language	continue the sequence
3. English	<i>English 200</i>
4. Science	usually a yearlong science
5. <i>History 200, Phil/Rel Studies, and Physical Ed., if not yet completed</i>	*unless petition for an alternate program has been granted, preferably at the end of junior year

**A three-term sequence of these classes, in no set order.*

Upper Middle Year

During the upper and senior years, a student must accumulate a minimum of 27 trimester units. A unit equals one course taken for one trimester. A pass/fail course may be elected as a fifth course only.

New students may have their placement adjusted as a result of the placement assessment or questionnaire sent to them in the spring. As a matter of general policy, advisors encourage depth in the selection of courses for the upper year. In selecting courses, students are reminded to check the diploma requirements. An Upper's program should resemble the outline below.

Uppers should take the Preliminary Scholastic Aptitude Tests (PSATs) in the fall; all take the SAT Reasoning Test in January and take the College Board SAT Subject Tests in June of their upper year. Many students should also take the ACT Assessment in April or June. Some also take the College Board Advanced Placement (AP) exams in May of their upper year.

New Students

1. Mathematics	enter the sequence by placement of the department
2. World Language	enter the sequence by placement of the department
3. English	begin the sequence (<i>English 301</i>)
4. History	usually <i>History 300/4, 310 (The United States)</i> , though this may be taken senior year
5. Science or other elective	art, computer, history, another mathematics, another language, music, philosophy and religious studies, psychology, or theatre/dance

Returning Students

1. Mathematics	continue the sequence
2. World Language	continue the sequence
3. English	continue the sequence (<i>English 300</i>)
4. History	usually <i>History 300/4, 310 (The United States)</i>
5. Science or other elective	art, computer, history, another mathematics, another language, music, philosophy and religious studies, psychology, or theatre/dance

Senior Year

During the upper and senior years, a student must accumulate a minimum of 27 trimester units. A unit equals one course taken for one trimester. A pass/fail course may be elected only as a fifth course; an Independent Project counts as a course. A Senior must earn a minimum of 12 graded trimester credits during the senior year. Seniors must have passing trimester grades for all courses taken during their spring trimester in order to graduate. In selecting courses, students are reminded to check the diploma requirements. New students, including international students, should pay particular attention to the introductory paragraphs for the English and History sections of the book. A Senior's program should resemble the outline below.

Many Seniors retake the ACT Assessment and SAT Reasoning and Subject Tests in the fall, and take the College Board Advanced Placement (AP) tests in May.

New Students

1. Mathematics	enter the sequence by placement of the department; if the requirement is not yet satisfied, enter <i>Mathematics 400</i>
2. World Language	enter the sequence by placement of the department if the requirement is not satisfied
3. English	as placed by the department
4. Elective	art, computer, another English or <i>Humanities Writing Seminar (INTD-400/1)</i> , or history,
5. Elective	mathematics, a language, music, philosophy and religious studies, science, psychology, or theatre/dance

Returning Students

Usually most diploma requirements have been satisfied. Careful selection of electives for continued depth in the student's chosen areas is encouraged. Two-year students must take English electives at the 500 level each term.

ART

The visual arts program emphasizes artistic thinking and the development of creative ideas in relation to the techniques of a medium, history of visual ideas, and expressive potential of one's own experience and culture. Students have the opportunity to explore particular areas in depth on both the introductory and advanced levels.

Students who matriculated as Juniors and Lowers should take one of the Visual Studies Studios (*ART-225A, B, or C*), which qualifies them for any 300-level Introductory Concentration Course or a 400-level course upon permission of the department chair.

Entering students considering *ART-500 (Advanced Studio Art)* should check prerequisites or consult with the department chair to plan a program that includes sufficient breadth and preparation. Students interested in pursuing a particular media area should consider a 500-level course in that area or an independent project.

Students with a strong background in art may seek permission from the chair to enroll directly in a 300-level art course chosen in consultation with the chair. Exemptions will be granted on the basis of a student's previous coursework and a portfolio of work.

Students who matriculated as Uppers may fulfill their diploma requirement in the visual and performing arts with *ART-350*, or they may enroll in a 300-level or 400-level course upon permission of the department chair.

Entering Seniors have no diploma requirement in art. They may take any 300-level course, or a 400-level course upon permission of the department chair.

With the exception of *ART-400*, no art course, if failed, can be made up by examination.

There will be a studio fee for each course, with the exception of *ART-300* and *ART-400*. Additionally, students should expect to help pay for some art materials.

Foundation Courses

The *ART-225* Visual Studies courses focus on artistic thinking, visual vocabulary, and the relationship of making and thinking. Why does man create? And how? Projects, discussions, and visits to the Addison Gallery and Peabody Museum focus students on their own creative work and what they perceive in the world around them. Juniors and Lowers must take one *ART-225* course (2-D, 3-D, or media).

Visual Studies 2-D Studio

ART-225A

(F-W-S)

Five class periods. For Juniors and Lowers. In this studio students use two-dimensional media (e.g., drawing, collage, painting, mixed media, artists' books) and photography to expand their perceptual, conceptual, and technical skills, and develop the visual language needed to communicate their experiences and ideas.

Visual Studies 3-D Studio

ART-225B

(F-W-S)

Five class periods. For Juniors and Lowers. In this studio students use three-dimensional media (e.g., wire, clay, wax, paper, plaster) and photography to expand their perceptual, conceptual, and technical skills. By expanding their visual literacy students are able to observe, critically and analytically, their surroundings and visual culture.

Visual Studies Media Studio

ART-225C

(F-W-S)

Five class periods. For Juniors and Lowers. In this studio students make photographs and short videos to focus on two central areas of media: photography and time-based images (film/video). Through projects, presentations, and discussions students explore how these media have changed the ways people perceive the world, and express their ideas and feelings.

Introductory Concentration Courses

Students who matriculated as Juniors or Lowers should complete a foundation course (*ART-225*) prior to enrolling in a 300-level course. Students who matriculated as Uppers may fulfill their diploma requirement in the visual and performing arts with *ART-350*, or they may enroll in a 300-level course upon permission of the department chair.

Visual Culture: Images and Ideas

ART-300/2

Four class periods. This course is designed for a broad range of students as an introduction to the many ways in which images, ideas, and process work together. Through thematic portfolios, students will view and work from the collection of the Addison Gallery of American Art. By comparison, students also will look at artwork from artists of different cultures and from the collections of other museums, both western and non-western. Researching and working thematically, students will get a broad

view and will see how different artists focus on similar ideas but with varied processes and approaches to creating objects and images. Students will be introduced to a formal visual language and how artists use this language combined with technique and application to develop ideas. As a culminating project for the term, students will curate a virtual exhibition. Students interested in enrolling in *ART-300/3 Visual Culture: Discovering the Addison Collection* are strongly encouraged to take this course. Reading, writing, and research projects will be part of this course. (Ms. Crivelli)

Prerequisite: Completion of ART-225 or -350, or permission of the department chair.

Visual Culture: Discovering the Addison Collection

ART-300/3

Four class periods. Throughout the term, students will view selections from the collection of the Addison Gallery as it relates to the history and context of American art. Each week various themes will be explored and diverse works from the collection will be viewed and discussed from a perceptual point of view. Students will meet the gallery staff and experience what makes a museum function. Readings, writing assignments, and research projects will help students engage, confront, and discuss a wide range of art forms and imagery. Issues surrounding the making and viewing of art will be explored. As a culminating project for the term students will curate an exhibition. (Ms. Crivelli and members of the Addison staff)

Prerequisite: Completion of ART-225 or -350, or permission of the department chair.

Architecture I

ART-301

(F-W-S)

Four class periods. This course will introduce the basic principles of architectural design through a sequence of related projects in drawing, site analysis, and research into precedent, culminating in the design of a space or structure. The design projects throughout the three terms will address architectural design in different contexts—a natural setting (Fall), interface with an existing structure (Winter), and in an urban context (Spring), so that a student wishing to continue with architecture at the 401 level can work with a variety of design issues. With hands-on sketches, drawings, and models, students will explore the issues of a well-thought-out structure and learn to see the environment in terms of human scale, materials, and the organization of space. Class time will include discussions and demonstrations, as well as studio time. There will be a required evening lab. (TBD)

Prerequisite: Completion of ART-225 or -350, or permission of the department chair.

Clay and The Ancestral Pot

ART-302

(F-W-S)

Five class periods. This interdisciplinary class explores the exciting intersections between the disciplines of archaeology, geology, and studio art. In the studio classroom, students will explore the nature of clay, ceramic techniques, aesthetic considerations, and the role of clay in human evolution. The Peabody Museum of Archaeology's collection will offer historical context and a rich array of objects to frame class discussions and assignments. Do you want to dig your own clay? How about using satellite imagery and soil maps to help you find it? In the fall trimester, a field component will take students out into the environment to source and dig residual clays. Students will make their own ceramic artwork from locally sourced and refined clays. Fall term culminates with the pit firing of hand-made ceramics using traditional "primitive" methods. (Mr. Zaeder)

Prerequisite: Completion of ART-225 or -350, or permission of the department chair.

Computer Media I

ART-303

(NOT OFFERED IN 2013-2014)

Five class periods. Computer technology offers an indispensable set of tools for an artist, profoundly influencing the ways in which ideas and images are generated, constructed, and presented. Various methods of digital manipulation allow an artist to integrate photographic and traditionally generated imagery (e.g., drawing, painting, printmaking, sculpture). In the first part of the term, students will work on small projects as a way to experiment with the expressive and technical potential and possibilities of Adobe Photoshop. During the second part of the term, students will design, define, and construct a final project of their choice (e.g., a thematic portfolio of individual or sequential images, a visual book, a CD-ROM, or a mixed-media collage or sculpture). (Ms. Zemlin)

Prerequisite: Completion of ART-225 or -350, or permission of the department chair.

Drawing I

ART-304

(F-W-S)

Four class periods. This course will provide students with a sequential exploration of drawing methods and concepts. Students learn through in-class exercises and formal assignments, skills, and concepts relating to contour, gesture, and full rendered drawings. Students will work with a variety of materials. Concepts include the depiction of three-dimensional form on a two-dimensional plane, use of light and dark contrast, and use of proportion and perspective sighting. Assignments are designed to develop the students' skills in direct observation and to encourage creative, expressive thinking. Students will work with still life setups, the surrounding environment, and the figure. (Ms. Crivelli, Ms. Trespas)

Prerequisite: Completion of ART-225 or -350, or permission of the department chair.

Painting I

ART-305

(F-W)

Five class periods. This class is designed to introduce students to the basic elements of painting with water-mixable oils or acrylic paints. Specific problems are assigned to facilitate the study of fundamental paint handling, color mixing, and blending. Issues of form and space relationships, composition, and development of ideas are addressed in balance with the student's need for self-expression. Class critiques, slide talks, and visits to the Addison Gallery complement the actual painting process. (Ms. Trespas)

Prerequisite: Completion of ART-225 or -350, or permission of the department chair.

Photography I

ART-306

(F-W-S)

Five class periods. This introductory black and white film course will explore, through presentations, demonstrations, and group critique, traditional photographic image making. Beginning with basic camera manipulations and film processing, students will be encouraged to explore the magic of light-sensitive silver materials. Laboratory instruction in printing fine art images with variable contrast filters will be provided. Assignments and discussions of historical landscape, portrait, and/or still life genres will further direct each student to examine how a photographer carefully selects and represents his or her vision of the world. A supervised evening lab opportunity provides additional time for technical help and individual critique with the instructor. Class meets four periods a week, with five hours of preparation. Rental film cameras are available from the art department. (Ms. Harrigan and department)

Prerequisite: Completion of ART-225 or -350, or permission of the department chair.

Mixed Media Printmaking

ART-307

(W)

Five class periods. Students discover and develop personal imagery while learning several types of printmaking techniques, including relief, monoprint, drypoint, and collography. Images are constructed through collage, drawing, and painting on—and carving into—surfaces such as rubber, wood, metal, and plastic. These are inked, in most cases with water-based inks, and transferred to paper by hand or by means of a printing press. Often several impressions will be “pulled” from one printing plate and combined with another. A collaborative project, book arts, and digital printing methods also are explored. Emphasis is on gaining technical, conceptual, and formal skills while developing a student's ideas through various types of printing and mixed media combinations. Critiques, slide talks, and field trips to the Museum of Printing and the Addison Gallery contribute to students' understanding of the history, concepts, and processes behind printmaking. (Ms. Trespas)

Prerequisite: Completion of ART-225 or -350, or permission of the department chair.

Sculpture I

ART-308

(W-S)

Five class periods.

Winter term—Sculpture I: Clay, Plaster, and Metal. Sculpture has become an all-inclusive field, with contemporary sculptors working in a wide range of media. In this class we will work with a variety of materials, such as wood, clay, plaster, paper, and metal. Students will have the opportunity to learn a basic set of technical and conceptual skills for working and thinking three-dimensionally. Projects will involve an investigation of the communicative potential of materials, structure, imagery, and context through a process of research, invention, discovery, and discussion. (Ms. Zemlin)

Spring term—3-D Structures and Hand Papermaking. Paper generally functions as a two-dimensional matrix for book pages, text, and other printed matter, but it is also a versatile material for creating three-dimensional structures. This class will introduce students to paper casting, armature construction, and hand papermaking. Technical demonstrations, assignments, and exposure to a wide range of historical and contemporary artwork will help students develop imagery of their own design. For the casting project, students will create a clay relief, which will be used to generate a plaster mold, and ultimately a series of paper casts. In the armature project, students will work with wire, reed, and other materials to create a three-dimensional structure, which will then involve the application of a “skin” of handmade paper. Students will learn to make paper by hand, starting with kozo, the bark of the Japanese mulberry tree. (Ms. Zemlin)

Prerequisite: Completion of ART-225 or -350, or permission of the department chair.

Video I

ART-309

(W-S)

Five class periods. This course focuses on storytelling in the time-based medium of video. Students learn to identify stories, develop their ideas using principles and techniques of time-based media, and shoot and edit their own productions. Class time will include viewing and discussing both professional and student work chosen to show ways one conveys ideas by means of images and sound. Following an initial project focused on camerawork and editing, there will be four assigned projects (nonfiction, fiction, experimental, and theme-based). Students interested in animation may use animation for these projects. Cameras, microphones, computer editing stations, and software will be provided by the Polk-Lillard Electronic Imaging Center. A student wishing to take video for a full year should begin with ART-309 in the fall. Students with a background in video who think they may be prepared to go directly into ART-409 should consult with the instructor. (Ms. Veenema)

Prerequisite: Completion of ART-225 or -350, or permission of the department chair.

Introduction to Digital Photography: The Landscape

ART-310

(F-W-S)

Four class periods. This introductory digital photography course examines the concept of beauty in the environment and how we appreciate the poetic or contemplative experience of a photograph. The color theory of light, color management, using adjustment layers, and composite imagery with Adobe Photoshop tools will provide students with the solid knowledge base to produce an edited portfolio or visual book at term's end. Time-lapse photography will be demonstrated and discussed along with other techniques used in scientific inquiry that serve the efforts of environmental protection and preservation. (Ms. Harrigan)

Prerequisite: Completion of ART-225 or -350, or permission of the department chair.

Woven Structures and Fabric

ART-314

(S)

Five class periods. The class will explore the technical and conceptual potential of fabrics, surface design, and woven structures in terms of function, cultural significance, pattern, abstraction and representation. Students will learn fiber techniques, such as weaving, pieced fabric collage and quilting, stenciling, digital printing on fabric, block printing, and tie-dye. In the process of learning a range of techniques, students will develop ideas and imagery based on personal interests, contemporary fine art, crafts, and the textile collections at the Peabody Museum. (Ms. Zemlin)

Prerequisite: Completion of ART-225 or -350, or permission of the department chair.

The Artist: Media and Meaning

ART-350

(F-W-S)

Five class periods. For Uppers and Seniors. This course explores how artists develop images. While learning to think as artists, students will learn to develop ideas using visual language to communicate ideas. Student projects will focus on the expressive possibilities of image making with 2-D media, including the synergy between digital technologies and traditional hands-on applications of materials—digital photography, drawing, and collage. In class presentations and lectures, examples from art, film, and popular culture will provide context for discussions relevant to personal and cultural topics. (Ms. Crivelli, Ms. Veenema)

Prerequisite: Completion of ART-225, or permission of the department chair.

Advanced Concentration Courses

Histories of Art

ART-400/1

ART-400/2

ART-400/3

Five class periods. In 1923, Pablo Picasso wrote, “The fact that for a long time Cubism has not been understood and that even today there are people who cannot see anything in it, means nothing. I do not read English; an English book is a blank book to me. This does not mean that the English language does not exist, and why should I blame anybody else but myself if I cannot understand what I know nothing about?”

Fueled by Picasso's sentiment, this multidisciplinary study of art serves two primary goals: Students explore works of art as primary sources to unveil the time and place in which they were created, and students foster the literacy to ably read works of art and other elements of visual culture—a skill that will serve them well long after they depart the course.

To meet these goals, students rely, in part, on traditional ways of reading and talking about art. With an emphasis on architecture, painting, and sculpture, students focus on the formal elements of composition, and they explore a narrative in which artists influence artists, a narrative in which art history is the study of the history of artistic “genius.” Yet students also constantly critique these traditional ways and recognize that works, even works of individual “genius,” need to be seen within a larger social-cultural system.

Throughout the year, students explore such questions as: Who was in a position to make and own art? What was the context in which a work was produced? Can there be a single narrative of art, a single history? With these and other questions in mind, students pay particular attention to the effects of class, economics, gender, national identity, politics, race, religion, sexual orientation, technology, and urbanism on art and visual culture.

The fall term begins with the great Gothic cathedral at Chartres, continues with the Early Renaissance, and concludes with the work of Leonardo da Vinci. The winter term opens with Michelangelo and the High Renaissance, continues with the Baroque, and ends with the 19th century, including the Impressionism of Claude Monet. The spring term starts with Vincent van Gogh, continues with Pablo Picasso and Modern Art, and finishes with the Postmodern dismantling of the Eurocentric tradition that permeates contemporary visual culture. (Mr. Fox)

Prerequisite: Open to Lowers, Uppers, and Seniors, who may take one, two, or three terms; completion of ART-225 or -350 is recommended but is not required.

Architecture II

ART-401/2

ART-401/3

Four class periods. *ART-401* is designed as a continuation of *ART-301* for students who wish to develop and further expand their ideas. The sequence of projects throughout the three terms is designed to allow a student to study a range of architectural issues (if they wish to take architecture more than one term) by addressing different contexts—a natural setting (fall term), interface with an existing structure (winter term), and in an

urban context (spring term). After taking *ART-401* once, and in consultation with the instructor, students can develop a term project that includes research and analysis, as well as a developed design that they choose independent of the class assignment. In this course there also will be the possibility to develop a multi-disciplinary project in coordination with work in another class. A student wishing to take architecture for a full year should begin with *ART-301* in the fall. A student earning an honors grade will be eligible to advance to *ART-501*. (TBD)

Prerequisite: *ART-301* or permission of department chair.

Advanced Ceramics

ART-402/1

ART-402/2

ART-402/3

Four class periods. This course is designed for students who have completed *Clay and The Ancestral Pot (ART-302)* and wish to continue their study of ceramics. As an advanced course, students will be asked to expand on their existing knowledge of ceramics, strengthen their technical skills, and seek sophisticated solutions to given assignments. In addition to their own work in the studio, students can expect to pursue some research and inquiry into the work of contemporary ceramic artists. Outside reading and visits to the Peabody Museum of Archaeology also will be a part of the course. A student earning an honors grade will be eligible to advance to *ART-502*. (Mr. Zaeder)

Prerequisite: *ART-302* or permission of department chair.

Computer Media II

ART-403

(NOT OFFERED IN 2013-2014)

Five class periods. This course is for the student with keen interest in digital imaging. Student projects will include 2-D design, digital film collage, still/moving image combination, and short stop-action animations. Traditional techniques such as green screen will be demonstrated. At the end of the term students will have the opportunity to pursue a final project of their own choosing.

Prerequisite: *ART-303, Digital Photography (ART-310, -410, -510), Video (ART-309, -409, -509),* or permission of department chair.

Drawing II

ART-404

(W-S)

Four class periods. This course will focus on thematic subjects and will function on a more advanced level than Drawing I, while continuing to stress the balance between perceptual skills, concept/compositional development, and technique development. Scale, proportion, spatial studies, the understanding of color, and the exploration of mixed media will be some of the areas covered. A student earning an honors grade will be eligible to advance to *ART-504*. (Ms. Crivelli)

Prerequisite: *ART-304* or permission of department chair.

Painting II

ART-405

(S)

Five class periods. In advanced painting, students build on already-acquired technical experience from Painting I while developing their own image ideas. Through working from direct observation, technical processes, and conceptual approaches, students explore different ways of working with acrylics and water-mixable oils. We will investigate different approaches that generate ideas for paintings. Painting in series, mixing media, innovating paint application, and utilizing collage and assemblage further extend the possibilities for thinking about what a painting can be. Emphasis is placed on cultivating solid technical skills as well as inventive and challenging approaches to subjects that encourage individual artistic and personal growth. Critiques, Addison Gallery visits, and exploration of artists' work and art historical issues relevant to the student's paintings are important components of this course. A student earning an honors grade will be eligible to advance to *ART-505*. (Ms. Trespas)

Prerequisite: *ART-305* or permission of department chair.

Special Topics in Photography: Images of Resistance and the Social Documentary Tradition

ART-406

(S)

Five class periods. This course is designed for students who have successfully completed an introductory film (darkroom) or digital photography course and wish to continue with a photographic project in the social documentary tradition. Photographs often serve as powerful historical records of struggle and social change. Class discussions and student presentations will consider how socially responsible photographers represent a collective vision of change and reconciliation. Students will receive editorial guidance on a self-motivated individual or small group documentary project to be presented as an edited portfolio or visual book at the end of the term. Coursework requires a working knowledge of either the Photography Darkroom Facility (in George Washington Hall) or the workflow of digital file management/processing/Photoshop adjustments. (Ms. Harrigan)

Prerequisite: *ART-306* or -310, or permission of department chair.

Sculpture II

ART-408/2

ART-408/3

Four class periods. This class is an opportunity for students who have taken *ART-308* to continue their investigation of sculpture. Another set of technical skills will be taught, along with readings, slide talks, and visits to the Addison Gallery. In developing projects, students will be asked to focus on a particular concept, approach, or set of materials throughout the term. There will be a required evening lab. A student earning an honors grade will be eligible to advance to *ART-508*. (Ms. Zemlin)

Prerequisite: *ART-308* or permission of department chair.

Video II**ART-409/2**
ART-409/3

Four class periods. This course gives students with a background in video an opportunity to deepen their knowledge of areas introduced in *ART-309* and/or pursue directions of their own choosing. Some students work on term-long projects, while others choose to pursue several short projects. All students decide on goals for the term and design a term plan to meet their goals. Class time will include viewing and discussing the work of others to inform one's own work. Students enrolled in this course should have previous camera and editing experience. For students unfamiliar with the editing software available to them on campus, this course will include classes dedicated to the editing software used in the Polk-Lillard Electronic Imaging Center. A student with an honors grade or with permission of the instructor will be eligible to advance to *ART-509*. (Ms. Veenema)

Prerequisite: *ART-309* or permission of department chair.

Topics in Photography: Self and Other**ART-410**

(W)

Five class periods. This course is designed for students who have successfully completed an introductory film (darkroom) or digital photography course and wish to continue with a photographic project in the portrait tradition. The class will examine how people choose to represent self and other in studio and on location photography. Studio lighting techniques will be introduced and on-location electronic flash photography will be demonstrated. Topics of discussion include the history of portraiture from the self to celebrity. Students will receive editorial guidance on a self-motivated portrait book to be presented at the term's end. Coursework requires a working knowledge of either the Photography Darkroom Facility (in George Washington Hall) or working skills of digital file management/processing/Photoshop adjustments. (Ms. Harrigan)

Prerequisite: *ART-306* or *-310*, or permission of department chair.

Woven Structures and Fabric II**ART-414**

(S)

Four class periods. This class is an opportunity for students who have taken *ART-314* to continue their investigations of weaving and textiles. Students will further explore the materials and techniques learned in *ART-314* in long-term projects or in several shorter term projects, depending on individual interests. Projects should focus on craft and the development of imagery and design. All students will be asked to identify goals for the term and design a term plan. It is recommended that students consult with Ms. Zemlin before signing up for the course. (Ms. Zemlin)

Prerequisite: *ART-314* or permission of department chair.

The Quest for Identity: Explorations in Film and Mixed Media**ART-420**

(S)

Four class periods. Open to Uppers and Seniors. As a culture we have always been fascinated by identity, by quests to forge one, or by the machinations to invent one. American artists Edward Hopper, Robert Frank, and Beverly Buchanan, for example, reflect observations of self or describe the identity of others relative to the world around them. For most of us, the search for identity is an unending process in a constantly changing, more global America. This search will be brought into focus through the viewing of films, discussions, and the creation of mixed-media projects based on students' personal ideas about identity. (Ms. Crivelli)

Prerequisite: *Foundation Course (ART-225, -250, or -350)* or permission of department chair.

Cultural Perspectives, Global Connections**ART-465**

Four class periods. This course will study the art and culture of three different countries: China, India, and South Africa. Focusing on the modern and contemporary, this course will travel back and forth in time while viewing a selection of artists and filmmakers from each country whose works are inspired by historic roots and cultural traditions or whose works deliberately address political unrest, human rights, or cultural change. Through viewing, reading, discussion, research, and writing, the class will examine questions such as: How do the objects and images viewed reflect history, identity, and change within each culture? How have historic art forms and cultural traditions transformed and inspired the vibrant and contemporary art perspectives of each country today? How have traditional art forms from China, India, and Africa influenced European and American artists, designers, and collectors over time? Instead of textbooks, iPads will be used in this course (supplied by the Academy) for reading, research, and continued viewing. (Ms. Crivelli)

Prerequisite: *Completion of ART-225 or -350, or permission of department chair.*

500-Level Studio Courses

The following courses are open to students upon completion of the preceding 400-level courses with an honors grade, or by permission of the instructor and department chair.

Architecture III

ART-501/1

ART-501/2

ART-501/3

(TBD)

Ceramics III

ART-502/1

ART-502/2

ART-502/3

(Mr. Zaeder)

Drawing III

ART-504

(W-S)

(Ms. Crivelli)

Requires permission of instructor

Painting III

ART-505

(S)

(Ms. Trespas)

Advanced Studio Art

ART-500/0

(A YEARLONG COMMITMENT)

Five class periods. *ART-500* is designed for Seniors. The course provides students with the opportunity to broaden their art experience at an advanced level and also study in-depth in areas of their choosing. Students will be guided through the process of assembling portfolios for college applications or Advanced Placement (AP) portfolios. In the fall term, students study broadly at an advanced level using a range of media and techniques. In the winter term, students audit a 300/400-level course to focus on a specific medium, while also meeting weekly with the *ART-500* class for readings, discussions, Addison Gallery events, and field trips to art museums. In the spring term, students work on supervised independent projects that are either discipline-specific or cross-disciplinary in nature. As a culmination of the course, students organize, curate, and install an exhibition of their work in the Gelb Gallery. Attendance at a weekly evening lab is required. (Ms. Zemlin)

Prerequisite: Open to Seniors; Diploma requirement in art and at least two additional 300- or 400-level studio art courses, or permission of department chair. A course in drawing is strongly recommended. Students interested in taking the course as Uppers require permission of the department chair.

Topics in

Photography II: Images of Resistance and the Social Documentary Tradition

ART-506

(S)

(Ms. Harrigan)

Sculpture III

ART-508/2

ART-508/3

(Ms. Zemlin)

Topics in

Photography II: Self and Other

ART-510

(S)

(Ms. Harrigan)

Video III

ART-509/2

ART-509/3

Four class periods. *ART-509* gives advanced students the opportunity to pursue a direction of their own choosing (e.g., several short projects or a term-long project, projects focused on a specific subject or genre, animation, etc.) that meets their goals as filmmakers. As part of their work, students design their own production schedule for the term. In addition, all students are required—on their own—to view work by other filmmakers, write a short paper explaining what may or may not have influenced their own work, and show examples of this work to the class. At the end of the term students also write an artist's statement about their work and evaluate their work, which includes suggesting a grade for the term. Students who wish to explore lighting or use a DSLR camera have access to both in this course. A student with an honors grade or with permission of the instructor will be eligible to advance to *ART-609*. (Ms. Veenema)

Prerequisite: *ART-409* or permission of department chair.

600-Level Studio Courses

These courses give students who have completed the 500-level of the course with an honors grade the opportunity to enroll for further advanced study in that area. Students enrolling in 600-level courses must have permission of the instructor who will oversee the advanced work and permission of the department chair.

Architecture IV

ART-601/1

ART-601/2

ART-601/3

(TBD)

Video IV

ART-609/2

ART-609/3

Four class periods. Students who wish to explore lighting or use a DSLR camera have access to both in this course. *ART-609* may be taken more than once. (Ms. Veenema)

Prerequisite: Honors grade in *ART-509* or permission of department chair.

CLASSICAL STUDIES

The following courses in classical studies are designed to provide students with a broad introduction to classical civilization through history, literature, mythology, and etymology. All courses are electives, open to the various classes as noted, and require no knowledge of Greek or Latin. Courses in those languages, offered by the Department of Classics, are described under World Languages.

Etymology

CLAS-310

(F-W-S)

Four class periods. Open to all classes. English has an immense vocabulary (far larger than that of any other language), over half of which is based on Latin and Greek roots. The words of this Greco-Roman inheritance are best understood not simply as stones in the vast wall of English, but rather as living organisms with a head, body, and feet (prefix, main root, and suffix), creatures with grandparents, siblings, cousins, foreign relatives, life histories, and personalities of their own; some work for doctors and lawyers, others for columnists, crusaders, and captains of commerce. Systematic study of a few hundred roots opens the door to understanding the meanings and connotations of tens of thousands of words in English, the language now rapidly emerging as the most adaptable for international and intercultural communication.

Greek Literature

CLAS-320

(F-W-S)

Four class periods. Open to all classes. A systematic study of the masterpieces of early European civilization as seen in their proper literary, intellectual, and historical contexts. In what is essentially a history of ideas, the major genres of epic, tragedy, comedy, satire, history, erotic poetry, and philosophy are stressed as aspects of the wider evolution of European thought. The major problems that still confront human life are explored through the writings of Homer, Aeschylus, Sophocles, Euripides, Herodotus, Thucydides, Aristophanes, Plato, and others. Course will be offered dependent on staffing and demand.

ENGLISH

The diploma requirements in English are intended to establish competence in writing and reading. All Juniors take *ENGL-100* and may not take *ENGL-200*. For new Lowers, this requirement is fulfilled by successful completion of *ENGL-200* and *ENGL-300*. New Uppers fulfill their requirement by successful completion of *ENGL-301* and three terms of English electives. International students who are new Uppers usually begin the sequence with *ENGL-301*. One-year American students and some one-year international students will begin with *ENGL-495* for one term, followed by electives in the winter and spring terms; these international students must be placed by the chair of the department. The remainder of the one-year international students begin with *ENGL-400/1, /2*, followed by a course designated by the department chair in consultation with the students' teachers. Any course so designated will fulfill diploma requirements. Seniors who are returning international students continue the sequence or select in accordance with placement by the department. Related courses, whose prerequisites vary, are listed elsewhere in this booklet.

No failed course may be made up simply by passing a make-up examination.

Required Courses

An Introduction

ENGL-100/0

(A YEARLONG COMMITMENT)

ENGL-100 provides an introduction to the study of language and literature at Andover. In this junior course, which cultivates the same skills and effects pursued throughout the English curriculum, students begin to understand the rich relationships among reading, thinking, and writing.

ENGL-100 assents to Helen Vendler's notion that "every good writer was a good reader first." Accordingly, *ENGL-100* students work to develop their ability to read closely, actively, and imaginatively. They study not only what a text means but also how it produces meaning. They seek to make connections as they read—perhaps at first only connections between themselves and the text, but eventually connections within the text and between texts as well. All the while, however, *ENGL-100* students revel in the beauty, humor, and wisdom of the literature.

Over the three trimesters, *ENGL-100* students read literature of various genres and periods. For their syllabi, teachers turn to a great many authors.

ENGL-100 students practice several types of writing, primarily in response to what they read. They write at times in narrative, expressive, and creative modes, but their efforts focus more and more on critical analysis. They learn to conceive of writing as a craft to be practiced and as a process to be followed. Through frequent assignments, both formal and informal, *ENGL-100* students come to value writing as a means of making sense of what they read and think. Attending carefully to their writing at the levels of the sentence, paragraph, and full essay, they learn to appreciate the power of the written critical argument. Although their work is substantially assessed throughout the year, *ENGL-100* students do not receive grades during the fall trimester. At the end of the term, their report cards will indicate "Pass" or "Fail."

Lively, purposeful class discussions reinforce the lessons of reading and writing and often leave students with especially fond memories of their *ENGL-100* experience. The course prepares our youngest students well for the further challenges of their education at Andover.

Writing to Read, Reading to Write

ENGL-200/0

(A YEARLONG COMMITMENT)

Fall term—During the fall term of *ENGL-200*, classes focus on the writing process. Students are exposed to a variety of rhetorical modes, such as narration, description, analysis, comparison/contrast, cause/effect, definition, example/illustration, process, and argument. By the end of the term, students should be able to organize, develop, and write cogent essays in five or six of these modes. Teachers integrate a variety of reading assignments into their lessons on the writing process. During the fall term, classes also work deliberately on vocabulary development, clarity, grammar, mechanics, and punctuation.

Winter term—In the winter term, the focus shifts to reading and writing about poetry. While the course introduces literary terms and strategies for understanding poetry, the literature serves primarily as an opportunity for the students to work on writing skills, drawing on the lessons of the fall term and reinforcing argument and persuasion as patterns of thought that can guide the writer logically through a discussion of a poem.

Spring term—In the spring term, the focus shifts again to reading and writing about fiction, including the novel. Students continue to write in the modes introduced in the fall term and focus on organizing the essay. The spring term includes a project involving one of the texts and a research paper, class presentation, or performance.

The Stories of Literature

ENGL-300/0

(A YEARLONG COMMITMENT)

Literature tells the stories of people's experiences—their dreams, their desires, their acts, their mistakes. *ENGL-300* students read poems, plays, short stories, and novels representing diverse historical periods, locations, and identities. In their writing, students practice formal literary analysis in order to gain greater appreciation for the artistic construction of a text and its cultural resonance.

The Stories of Literature for New Uppers

ENGL-301/0

(A YEARLONG COMMITMENT)

Tailored to the particular needs of new Uppers, *ENGL-301* conforms in spirit and essence to *ENGL-300*, but with more intensive attention to expository writing.

American Studies for International Students

ENGL-400/1

ENGL-400/2

Designed for one-year students from abroad who are not yet ready for *ENGL-495*, this course provides intensive training in reading, literary fundamentals, and expository writing. The focus of this course is on American culture, values, and traditions as reflected in literature and other media. One or two terms of this course will provide students with the reading and writing skills required for success in other senior electives. (Dr. Vidal)

Strangers in a Strange Land

ENGL-495

(F)

This course for one-year students explores how strangers adapt to new places and new modes of being. Does one reinvent oneself, conquer the new, or seamlessly assimilate? Works to be considered might include Mary Shelley's *Frankenstein*, Shakespeare's *The Tempest*, Graham Greene's *Our Man in Havana*, and poetry by Yosef Komunyakaa, Elizabeth Bishop, and Carolyn Forché. The emphasis will be on close reading and textual analysis. (Ms. Chase)

Humanities Writing Seminar

INTD-400/1

While not an English course, this seminar may be taken by one-year Seniors simultaneously with *ENGL-495* to supplement their writing skills. See Interdisciplinary Studies on page 34 for a full description.

Elective Courses

The course offerings in English culminate in a rich variety of advanced 500-level electives. They are open to students who have successfully completed *ENGL-300*, *-301*, *-400*, or *-495*, as well as to select Uppers who, with the permission of the department chair, may enroll in an elective concurrently with the winter and/or spring term of *ENGL-300* or *-301*.

Note: Because of an early press deadline, there inevitably will be some inaccuracies in the printed *Course of Study*. For accurate information about which electives are offered in a specific term, please refer to the Master Schedule or the Online Course Catalog.

Writing Courses

Creative Nonfiction

ENGL-501AA/2

Contemporary nonfiction author Terry Tempest Williams once said, "I write to discover. I write to uncover." In this course we will consider the ways that creative nonfiction bridges the gaps between discovering and uncovering, between looking forward and looking back, between imagination and fact, and between invention and memory. This workshop-centered writing course is open to all students seeking to improve their craft and interested in the boundaries and possibilities that creative nonfiction, as an increasingly dynamic genre, aims to explore.

Students will develop their talents in the art of essay writing by working in a number of rhetorical modes, including the personal essay, the analytical essay, the lyric essay, the review, the profile, and the memoir. Readings will include selected models from an anthology of contemporary work. (Mrs. McQuade)

Writing Through the Universe of Discourse

ENGL-501AB

(F-W-S)

This course invites students to experiment in different genres of writing, including poetry, essay, short fiction, memoir, literary critique, letters, etc. The course serves all kinds of students, but particularly those who would like to gain confidence in their writing skills. Readings and discussions will consider issues of social justice as well as literary analysis. The course also provides methods and theories for students interested in teaching and community service. Students in the class may volunteer to join a weekly Andover Bread Loaf writing workshop for primary school students in nearby Lawrence, Mass. This service project is not required.

Readings include texts from a variety of cultures. Authors include Malcolm X, Martín Espada, Julia Alvarez, William Shakespeare, Sylvia Plath, Emily Dickinson, Piri Thomas, Raymond Carver, Franz Kafka, Leo Tolstoy, Stephen Biko, Louise Erdrich, Nikki Giovanni, Sandra Cisneros, Don DeLillo, William Blake, Amy Tan, Sherman Alexie, Rita Dove, James Baldwin, Maxine Hong Kingston, Jimmy Santiago Smith, and Maya Angelou. (Mr. Bernieri)

Creative Writing: Poetry

ENGL-505AA

(F-W-S)

This course is for students committed to reading and writing poetry. Students will be asked to write about poetry in addition to composing their own poetry. Although students are not expected to submit portfolios or samples of their work to qualify for this class, they must be serious about writing poetry. Previous experience helps, but it is not necessary. (Mr. Yoon)

Creative Writing: Fiction

ENGL-505AB

(F-W-S)

This course is for students committed to reading and writing short fiction. Students will be asked to write about short fiction in addition to composing their own short fiction. Although students are not expected to submit portfolios or samples of their work to qualify for this class, they must be serious about writing fiction. Previous experience helps, but it is not necessary. (Mr. Yoon)

Fresh Fiction: Advanced Writing Workshop in Contemporary Storytelling

ENGL-506AA

(S)

This course is open to students who have completed a creative writing course successfully or who have an abiding enthusiasm for composing fiction.

Inspired by the freshest voices in fiction and screen writing today, this workshop allows writers to explore the artistic and thematic frontiers of contemporary storytelling. Over the course of the term students will work to create their own collections of stories or a novella. Gutsy stories, original characters, and vigorous editing/rewriting are our aims. Companion readings from writers like Zadie Smith, Chang Rae Lee, Sandra Cisneros, Khaled Hosseini, Nathan Singer, Bobbie Ann Mason, the Coen Brothers, and Jim Jamusch will offer inspiration. (Mr. Pepper)

Play Writing

ENGL-507AA

(F)

Each student is expected to write at least one one-act play in addition to certain exercises in monologue, dialogue, and scene-setting. The class reads aloud from students' works in progress, while studying the formal elements in plays by important playwrights and reading selected literary criticism focused on drama. (Mr. Heelan)

Genre Courses

Gothic Literature: Living in The Tomb

ENGL-510AA

(F)

The course traces trends in Gothic forms, from its origins of the damp and dark castles of Europe to the aridity of the contemporary American landscape. Students will identify gothic conventions and themes such as the haunted house, family dynamics, apparitions, entrapment, secrecy, and the sublime. Students will read novels, short stories, and poetry spanning roughly 200 years in order to explore questions about the supernatural, the psychology of horror and terror, the significance of fantasy and fear, the desire for moral closure, and the roles of gender, race, class, and sexuality. Probable selections include *The Castle of Otranto*, by Horace Walpole; *Faustus*, by Christopher Marlowe; *Rebecca*, by Daphne du Maurier; *Dracula*, by Bram Stoker; *The Turn of the Screw*, by Henry James; stories by Poe, Faulkner, Gaskell, Irving, Hawthorne, Gilman, Jackson, Cheever, DeLillo, Carver, and Oates; and poetry of Christina Rossetti, Thomas Gray, William Cowper, Louise Glück, and Sylvia Plath. Possible films include *Affliction*, *The Royal Tenenbaums*, *A Simple Plan*, *Psycho*, and *The Cabinet of Dr. Caligari*. (Mr. Tortorella)

Theories of Children's Literature

ENGL-510AB

(W)

This course considers the role of the imagination in communicating and effecting cultural change. Students will be asked to apply a variety of critical theory for interpretation and discussion of the literature. Themes this course will explore include alternative realities, the nature of dreams, the function of the subconscious, and the use of allegory. Probable selections include *The Adventures of Alice in Wonderland* and *Through the Looking Glass*, by Lewis Carroll; *Haroun and the Sea of Stories*, by Salman Rushdie; *The Wind in the Willows*, by Kenneth Grahame; *The Jungle Book*, by Rudyard Kipling; *The Wizard of Oz*, by L. Frank Baum; *The Pied Piper of Hamelin*, by Robert Browning; *The Secret Garden*, by Frances Hodgson Burnett; *A Child's Garden of Verses*, by Robert Louis Stevenson; *The Lion, the Witch and the Wardrobe* and *The Last Battle*, by C.S. Lewis; and *Grimm's Fairy Tales*, *Mother Goose*, writings of Carlos Castaneda, and essays by Bettelheim and Zipes. Possible films include *The Red Balloon* and *The Point*. (Mr. Tortorella)

Media Studies

ENGL-511AB/2

What does it mean to be fully literate in the information age? Working from the premise that all messages are constructed, we will examine the forces (explicit and hidden) that determine those constructions, as well as the ways in which our daily and multiple interactions with various media determine our sense of self, identity, truth, and desire. Students will read a range of media studies theory and then put those theories into practice by examining the language, images, narratives, and truth we encounter in traditional or alternative news sources, advertising, television, politics, sports, and other cultural institutions. This is a writing-intensive course, and students will be expected to write every week. Topics may include the production and consumption of news, the blurry line between news and entertainment, the conventions of advertising, the rise of media conglomerates in the 1990s, master narratives and gender archetypes, participatory democracy, and convergence culture. (Ms. Tousignant)

This Is America: The Wire

ENGL-511BB

(S)

"The grand theme here is nothing less than a national existentialism," David Simon wrote in proposing *The Wire* to HBO. Seven years and 60 television hours later, he had thoroughly explored the interconnectedness of race, class, social policy, and ethics in modern-day America, and he had done so in a manner comparable to Dickens.

In this course, students will approach *The Wire* in varied ways: as a work of television, as a work of literature, as a work critiquing social policy, as a work exploring urban life, as a work examining America. Topics will range from heroic archetypes to housing policy, from the failures of the post-industrial economy to the failures of contemporary school reform, from narrative methodologies to urban inequality. By focusing on these topics and others, students will recognize the complexity of key challenges facing America; in Detective Lester Freamon's words from the first season, "All the pieces matter."

To inhale *The Wire* in its entirety, students must devote three hours to attending class, at least seven hours to screening episodes, and at least four hours to reading each week throughout the term. Readings may include selections from, among others: Leslie Fiedler, F. Scott Fitzgerald, Paolo Freire, Karl Marx, Arthur Miller, Jean-Jacques Rousseau, and William Julius Wilson. (Mr. Fox)

The World in Pieces: Avant-Garde Poetry and Cinema and the Aesthetics of Fragmentation

ENGL-511CC

(S)

In this interdisciplinary course, we explore the dynamism of modernist and avant-garde poetry and cinema, the aesthetics of collage and montage, quotation and pastiche. We devote the first half of the term to drawing into conversation experiments in poetic and cinematic language to describe and shape the modern world by reading the poetry of Blaise Cendrars, Mina Loy, E.E. Cummings, and the Surrealists, and screening early avant-garde films by Fernand Léger, Man Ray, Joseph Cornell, and others. During the second half of the term, we concen-

trate on post-WWII, American avant-garde cinema, focusing in particular on the work of Maya Deren, Kenneth Anger, Stan Brakhage, and Lawrence Jordan. (Mr. Bird)

Great Traditions in Literature: The Epic Poem

ENGL-512AA/1

ENGL-512AA/2

ENGL-512AA/3

This course studies the development of the epic poem through Classical, Medieval, and Early Modern contexts. Texts include *The Iliad*, *The Odyssey*, *The Aeneid*, *Metamorphoses*, and *Moby Dick* (even years); *Paradise Lost* and *The Inferno* (odd years). (Mr. McGraw)

The Short Novel: Risk and Romance

ENGL-513AA/1

ENGL-513AA/2

This course uses a mix of seminar classes, films, and regular, individual student-teacher conferences to examine experimental short novels from around the world. Students learn to draw conclusions about the artistic and social forces that gave rise to these novels. Each term draws comparisons among works by Vonnegut, Mann, Joyce, Walker, Puig, Rulfo, Enchi, Duras, Achebe, Hemingway, McCullers, Camus, Salinger, Garcia, and others. (Mr. Pfeffer)

Journalism

ENGL-514AA/1

This course on print journalism recognizes the challenges all journalists face in their efforts to be fair and also accurate as they struggle to gather information and churn out lively copy under deadline pressure. The course is designed to teach essential journalistic judgment, skills for gathering and verifying news, and interviewing and writing techniques. Students will receive weekly assignments on deadline for news articles, feature stories, and opinion pieces, and will supplement this skills work with readings on the First Amendment, media ethics, and the law. We also will discuss the current radical transformation of newspapers in the digital age. Texts for the course are *Journalism 101*, by Nina Scott, and excerpts from *The Elements of Journalism*, by Bill Kovach and Tom Rosenstiel, as well as daily newspapers. Films will include *Absence of Malice*, *All the President's Men*, *The Year of Living Dangerously*, and *Welcome to Sarajevo*. (Ms. Scott)

The Graphic Novel

ENGL-515GR

(S)

The graphic novel is an extended comic book with similar subject matter to, and the sophistication of, traditional novels. By its very nature, it challenges our assumptions of what a narrative and novel can be. For those tied to words, the comic offers a challenging visual text that forces us to read in new and surprising ways, and much of this course will be about reframing our visual and narrative habits and expectations. While the graphic novel is increasingly mainstream, it often has offered voices from the margins about the margins. Its subject has been everything from the coming-of-age novel to historical memoir to cross-cultural conflict to the darker side of the superhero. We will read a variety of texts with the rigor accorded to more traditional texts while also stretching ourselves to understand the

aesthetic visual choices the artist makes. By the end of the term, we will even attempt our own small comics. Texts may include: Alan Moore's *Watchmen*, Chris Ware's *Jimmy: The Smartest Kid on Earth*, Marjane Satrapi's *The Complete Persepolis*, Art Spiegelman's *The Complete Maus*, Frank Miller's *Batman: The Dark Knight Returns*, and others. (Ms. Curci)

Contemporary American Poetry

ENGL-516AA/3

This course will introduce students to poets and movements that have shaped the direction and contours of American poetry since World War II. Students first study the Beat Movement and then explore the so-called "schools" of poetry—Black Mountain, New York, Confessional, et al. The course finishes with an exposure to poetry that is happening right now, which includes bicultural and multicultural poets. Most class time will be spent deriving themes through discussions of poets, poems, poetic movements, criticism, and theory. Poets include Ginsberg, Corso, Kerouac, Dylan, Waldman, Bukowski, Creeley, Olson, Levertov, Ashbury, O'Hara, Lowell, Plath, Berryman, Bishop, Rich, Dove, Hass, Kinnell, Hogan, Nye, Springsteen, and Colvin. (Mr. Tortorella)

The Literature of Travel Writing

ENGL-518AA

(W)

The British scholar Paul Fussell writes, "Successful travel writing mediates between two poles: the individual thing it describes, on the one hand, and the larger theme that it is 'about,' on the other. A travel book will make the reader aware of a lot of things—ships, planes, trains, donkeys, sore feet, hotels, bizarre customs and odd people, unfamiliar weather, curious architecture, and risky food. At the same time, a travel book will reach in the opposite direction and deal with these things so as to suggest that they are not wholly inert and discrete but are elements of a much larger meaning, a meaning metaphysical, political, psychological, artistic, or religious—but always, somehow, ethical."

In the course, students will read excerpts from travel literature over time and write three travel essays of their own. Writers may include Marco Polo, Christopher Columbus, Lady Mary Wortley Montague, Apsley Cherry-Garrard, Charles Darwin, Freya Stark, D.H. Lawrence, Jack Kerouac, V.S. Naipaul, Paul Theroux, Margaret Atwood, Annie Dillard, and David Foster Wallace. (Ms. Scott)

Twentieth Century Drama

ENGL-519AA/2

ENGL-519AA/3

This course will be devoted to the major dramatists and theatrical movements of the 20th century. Each term students will read plays from specific regions of the world in an attempt to locate the playwriting from that region within the world of dramatic literature, as well as come to grips with the issues with which the playwrights are dealing and the cultures from which their work is erupting. Approaching the plays through historical, cultural and political contexts, students will analyze how the best playwrights pose and dramatize important questions of the time, while revolutionizing conventional dramatic practice through the developments in Naturalism, Realism, and Symbolism (and various combinations of these).

Winter term—European Drama. Playwrights studied may include Ibsen, Chekhov, Strindberg, Brecht, Pinter, Stoppard, Pirandello, Beckett, and Shaw.

Spring term—American Drama. Playwrights studied may include O'Neill, Miller, Wilson, Albee, Norman, Wasserstein, Shepard, Kushner, Parks, Hwang, and Mamet. (Ms. Chase)

Special Topics Courses

Gender Roles in Contemporary World Fiction

ENGL-520AA

(W)

Love, family, and passion have always been popular literary themes in a variety of cultures. However, there are different ways in which each culture approaches these subjects, especially as they relate to gender roles and the relationships between men and women (as well as men and men and women and women).

In this course, we will go on a "trip around the world," examining gender in a variety of contemporary cultural settings and comparing the fictional works that we will study to what we experience on a daily basis in American society. From traditional romantic obsession and rigid sex roles to challenges of these traditional roles and expectations, our texts will provide a variety of issues and perspectives to frame our discussions.

Readings include Machado de Assis, *Dom Casmurro* (Brazil); Rifaat, *A Distant View of a Minaret* (Egypt); Puig, *Kiss of the Spider Woman* (Argentina); Dangarembga, *Nervous Conditions* (Zimbabwe); Ensler, *Necessary Targets* (Bosnia). Films include *The Crying Game*, *Thelma & Louise*, *The Adventures of Priscilla: Queen of the Desert*, *Strangers in Good Company*, *Angels in America*, and excerpts from episodes of *Sex and the City*. (Dr. Vidal)

Children in Literature: Growing Up in a Changing World

ENGL-520AB

(F)

What does it mean to be a child? What defines a "good" or "bad" kid? Is there a certain age or type of behavior that separates children from adults? When and how do we "grow up?" Are our expectations for boys and girls different? Should they be? This course will explore how our conceptualization of childhood has changed over time by looking at a variety of sources: philosophical and psychological texts about children and representations of children in literature and film for adults, as well as some works aimed at young readers.

We will focus on the emergence of self within contexts of family and community, exploring the processes of identity formation in both Western and non-Western narratives. We will pay particular attention to an analysis of gender roles and of education within these stories, pondering the ways in which different societies and their values become perpetuated through their fictional children. (Dr. Vidal)

Under the Fur: Animals in Literature

ENGL-521BB

(W)

According to thinker Gilles Deleuze, anyone who likes cats or dogs is a fool. But we live in a time when more than one cable television channel is entirely dedicated to animal programming

and whole weeks are given to sharks. It seems we are not concerned about becoming fools for species not our own. Since interest in and regard for nonhuman animals certainly was not invented by media outlets, this course aims to track literary animals across time, place, and genre. We will begin in Antiquity with human-animal metamorphoses; follow manticores and birds into the Middle Ages; witness a feline subculture in the Early Modern period; and pursue dolphins, apes, elephants, and dogs into modernity. This course explores both how animals and animal lives are represented in literature and how the presence of animals allows us to understand in new ways how literary texts function. Our readings may include excerpts from Ovid's *Metamorphoses* and medieval bestiaries, *The Owl and the Nightingale*, William Baldwin's *Beware the Cat*, Aryn Kyle's *The God of Animals*, Mark Doty's *Dog Years*, and Amitav Ghosh's *The Hungry Tide*. Supplementing our investigations into the animal as a literary figure, we also will watch a handful of films and read selections from the work of contemporary theorists who consider what it means to meet, eat, look at, speak to, and be looked at by animals. (Dr. Har)

Modern American Literature—Rosebud: The Restless Search for an American Identity

ENGL-523AA

(F)

Many of our enduring American works of literature and film, such as *The Great Gatsby*, *The Catcher in the Rye*, and *Citizen Kane*, center on the search for self. Through discussions on class, race, and gender, this course will present a series of American portraits while examining our changing society. Students will write personal narratives, as well as critical essays. Possible texts: *Continental Drift*, Banks; *The Awakening*, Chopin; *Fences*, Wilson; *Six Degrees of Separation*, Guare. Possible films: *Citizen Kane*, *Far From Heaven*, *Tully*, *Transamerica*, *Hustle & Flow*. (Mr. Bardo)

African Identities in American Literature

ENGL-523BB

(S)

This course will engage students in exploring African identities in American literature, and vice versa. Through the study of select texts, students will examine the perceptions that drive the formation of these identities, and how close or distant they are from reality. Of particular interest to course participants will be how these perceptions have evolved since the middle of the 20th century. Students also will study the influence these perceptions have had on the portrayal of Africans in American media and Americans in African media. Through an examination of select films, participants will study how movie directors have interpreted these perceptions and to what effect. Classes will be organized around discussions based on the Socratic and other methods that require total student engagement. Regular essay writing will be punctuated by weekly blog postings and biweekly oral presentations. Texts will include: American—*Dreams from My Father* by Barack Obama, *A Raisin in the Sun* by Lorraine Hansberry, *Middle Passage* by Charles Johnson, and *The House at Sugar Beach* by Helene Cooper; African—*A Man of the People* by Chinua Achebe, *The Dilemma of a Ghost* by Ama Ata Aidoo, and *The Thing Around Your Neck* by Chimamanda Ngozi Adichie; Films—*Coming to America*, *Blood Diamond*, *Invictus*, *Cry Freetown*, *The Constant Gardener*, *Hotel Rwanda*, and *Sarafina*. (Mr. Nyamwaya)

Rememories: Trauma and Survival in Twentieth-Century Literature

ENGL-524AA/1

ENGL-524AA/3

In her novel *Beloved*, Toni Morrison coins the term “rememory” to describe a type of memory that won't stay buried—ghosts of experiences that resurface across years, decades, even centuries, memories of trauma that continue to haunt literature to this day. This course will examine how narratives of trauma and survival have been represented (and re-presented) in 20th- and 21st-century literature. In our investigation of literature about war, terrorism, diaspora, and other cultural traumas, we will encounter authors writing from a variety of historical moments and perspectives. We will look closely at how trauma literature both delineates and breaks down divisions within individual, societal, and generational trauma experience. And we will engage with the course texts by writing in a number of modes, both critical and creative. Thematic focuses will include the problematics of truth and testimony; the dismantling of traditional narrative structures and genres; individual vs. collective memory; societal regeneration; and the ways trauma literature engages with issues of race, class, gender, and national identity. (Mrs. McQuade)

“Passing” in Literature and Film

ENGL-524AB

(F)

What does it mean to “pass” in a certain community? What are the connotations? What are the forces that cause an individual to attempt to pass? Is it always a conscious decision? What does a person gain and what does she or he give up in the process of passing? This course explores the role of “passing”—when a person assumes another racial, ethnic, gender, sex, or class—in various texts and contexts. In doing so, students will consider how identity is categorized, revealed, and concealed. This course asks students to think critically about how we define identity and consider the roles agency and privilege play in the process of “passing.” Texts may include: Chestnut, *The House Behind the Cedars*; Larsen, *Passing and Quicksand*; Senna, *Caucasia*; Wolff, *Old School*; Roth, *The Human Stain*. Films may include: Sirk, *Imitation of Life*; Niccol, *Gattica*; Demme, *Philadelphia Story*; Peirce, *Boys Don't Cry*; Edwards, *Victor Victoria*. (Dr. Long)

Feasts and Fools: Revelers and Puritans in Literature and Life

ENGL-525AA/1

ENGL-525AA/2

ENGL-525AA/3

This course explores what Jean Toomer called “the good-time spirit” and its opposite, as manifest in major literature, including drama and film. We examine and make use of the literary critical distinction between ingenuousness, innocence, aureation, and richness on the one hand and sophistication, irony, exposure, and disillusionment on the other (in the words of C.S. Lewis, “golden” vs. “drab”). Correlations proliferate from this basic one: cavalier/puritan, rhapsodic/satirical, innocent/experienced, carpe diem/dulce et decorum est, hedonist/stoic, romantic/neo-classical, Dionysian/Apollonian. Along with critical writing on literature, the students occupy themselves with parties and festivities in their own lives, as well as in other

cultures, with the impulse to trust one's appetites, and with the meeting place of that impulse and the cultural practices that define sumptuary limits. Personal essays may lead to anthropological, architectural, performative, and semiological research projects, creative writing, and reports. Texts vary but have included *Mrs. Dalloway*, *Sir Gawain and the Green Knight*, *Love in the Time of Cholera*, *A Year in Provence*, *The Debt to Pleasure*, *The Garden of Last Days*, *Saturday*, *The Short Stories of John Cheever*, *Cannery Row*, *House of Sand and Fog*, *The Custom of the Country*, and *Dancing in the Streets*. Films have included *Babette's Feast*, *Sense and Sensibility*, and *Chocolat*. (Dr. Wilkin)

Arthurian Clatter

ENGL-526BB

(F)

King Arthur is at once an ambassador for the Middle Ages, leading us into a world of archaic codes and marvelous events, and a prototype of modernity, representing equality and justice rather than despotism and brute force. We like to think of Arthur and his fellows as our own, but we also enjoy the strangeness of the habits and landscapes in these legends. What is it that accounts for this attachment to Camelot and its enduring popularity? In this course, we will investigate this question by exploring the medieval origins of Arthur's story as well as the lasting influence of this story—or better, network of stories—over centuries. We will focus on Arthurian narratives in chronicles and the medieval romance tradition, but will also consider the afterlife of these tales in contemporary novels, television, and film. Our readings may include Chrétien de Troyes' *Arthurian Romances*, Thomas Malory's *Le Morte D'Arthur*, Donald Barthelme's *The King*, and Italo Calvino's *The Nonexistent Knight* and *The Cloven Viscount*. Films may include *First Knight*, *Excalibur*, *Monty Python and the Holy Grail*, and *King Arthur*. (Dr. Har)

The Novel After Modernism

ENGL-527AA/2

ENGL-527AA/3

In the middle of the 20th century, writers began to move past both the period and the styles that we still call "modern." What does it mean for a novel to be past modern? Postmodern? Past postmodern? Can a contemporary novel still be a modern novel? In this course we will study the recent progress of the novel genre. We will read aggressively, studying four or five novels per term. During the winter term we will read novels written by U.S. authors; during the spring term we will read novels written by international authors. Our novelists may include Russell Banks, Italo Calvino, J. M. Coetzee, Robert Coover, Don DeLillo, Joan Didion, Ralph Ellison, Gabriel García Márquez, Cormac McCarthy, Toni Morrison, Haruki Murakami, Vladimir Nabokov, Joyce Carol Oates, Thomas Pynchon, Philip Roth, José Saramago, and Zadie Smith. (Mr. Domina)

Dictatorship and the Artist

ENGL-529AA

(W)

In his novel *The Brief Wondrous Life of Oscar Wao*, Junot Díaz cites Salman Rushdie's claim that "tyrants and scribblers are natural antagonists" while the narrator of the novel posits that dictators and writers are just competition for each other: "Like, after all, recognizes like." This course explores the overlaps and

tensions between dictators and artists. While writers will serve as the focus of the class, we will look at the way other artists in other media have transgressed, adapted to, subverted, or even collaborated with repressive states. While Central and South America serve as a starting point for the course, artists from around the world will be included. (Ms. Curci)

Interdisciplinary Courses

When I Paint My Masterpiece

ENGL-530AA

(F)

This multidisciplinary course is a survey of questions and ideas about art, its nature, its functions, its meanings, and its values. What are the properties of art and of beauty? What about a work makes it look like it looks or reads like it reads? What about a work gives it meaning, and how does it do so? What makes a work good, and how do we justify it as such? What are the consequences of judging some works as being good and others not, of inclusion and exclusion? Who gets to judge—historically, white men—and how do those judgments establish the norms and values of societies as a whole?

Throughout the term, we will apply the writings of various thinkers—from Plato, Immanuel Kant, and Sigmund Freud to Michel Foucault, bell hooks, and Judith Butler—to both literary and visual works of art. In the former, we will read Ralph Ellison's *Invisible Man*. In the latter, we will look at works by Diego Velázquez, Andy Warhol, Cindy Sherman, Vincent van Gogh, Gillian Wearing, and Banksy, among many others. (Mr. Fox)

Brazilian Cultural Studies

ENGL-530AB

MUSC-530

(S)

See Interdisciplinary Studies, page 34, for full description.

Abbot Global Scholars: Encounters

ENGL-533GL/2

PHRE-533

See Interdisciplinary Studies, page 35, for full description.

Yoga: Poetry and Practice

ENGL-534YO

(S)

An interdisciplinary course in English and Athletics: students must enroll in yoga as their LIFE sport alongside this English elective. The yoga class will meet four times per week for 75 minutes, immediately following the literature seminar. The course is open to experienced yoga students and serious beginners. We will study the philosophy of yoga in traditional texts such as *The Yoga Sutras of Patanjali* and the *Bhagavad Gita*, and then trace the path of those ideas through a wide variety of poets across time and continents. Students will write every week. The asana practice will explore ways the language of yoga can be learned in and through the body, developing strength, flexibility, balance, observation, detachment, and the acceptance of change. (Ms. Tousignant)

Single Author Courses

James Joyce

ENGL-535AA/2
ENGL-535AA/3

Five class periods. The first term is devoted to *Dubliners* and *A Portrait of the Artist*; the second term to *Ulysses*. The purposes of the course are to develop the skill to read important and difficult works without the aid of study guides or other secondary material, and to follow the development of Joyce as an artist. Although the course may be taken in either term, the student gains a better sense of Joyce's genius by enrolling for two terms. (Mr. O'Connor)

Shakespeare

ENGL-536AA/1
ENGL-536AA/2
ENGL-536AA/3

Every trimester the English Department offers an elective course in the work of William Shakespeare. Recent course titles include *The Play's the Thing*, *Shakespeare in the Mediterranean*, *Shakespeare's Ecological Thought*, and *Shakespeare and Revenge*. For detailed information about what will be offered in a specific term, please visit the online *Course Catalog* at www.andover.edu.

Writers in Depth

ENGL-537AA/1
ENGL-537AA/2
ENGL-537AA/3

This course will be devoted to one British novelist each term. Each writer is both a representative of a particular time and an innovator who significantly influenced the history of the novel.

Fall term—Jane Austen. Once taken at her word that her work was very limited, Austen was one of the vital links between the 18th- and 19th-century novelists. As a class, we will read *Northanger Abbey*, *Emma*, and *Persuasion*. Students who have not read *Pride and Prejudice* will do so, while those who have will read *Sense and Sensibility*. We will also watch Ang Lee's *Sense and Sensibility*, as well as selections from adaptations of other Austen novels.

Winter term—Charles Dickens. We will read *Bleak House*, which many consider Dickens's masterpiece, an extraordinary blend of comedy, gothic mystery, and social protest, told through an intersecting double narrative. We also will read poetry by Blake and others, as well as study paintings and photographs from the time.

Spring term—Virginia Woolf. This term will be devoted to Woolf, who, if she had written no fiction, would still be well known for her brilliant essays. We will read her two greatest novels, *Mrs. Dalloway* and *To the Lighthouse*; several of her short stories and essays; and selections from her autobiographical writings. To put Woolf's work in context, we will view some of the work of the Post-Impressionist painters; read from the war poets (the First World War is central to her novels); and compare her style with that of her fellow Modernist novelists Joyce and Faulkner. (Ms. Fulton)

Edith Wharton

ENGL-538AA

(S)

One of America's most gifted literary figures, Edith Wharton created characters at the turn of the last century that we encounter with a shock of recognition today. Her fiction peels back the curtain on the Gilded Age to show us the power of money to seduce, delight, repress, obsess, and destroy men and women at all levels of society. Her elegant prose reverberates with humor, biting satire, and deep psychological insight. We will read the novels *The House of Mirth* and *Summer* as well as short stories from the collection *Roman Fever and Other Stories* and *The New York Stories*, and we will watch the films *The Age of Innocence* and *The House of Mirth*. (Ms. Scott)

Evil, be thou my good: Paradise Lost

ENGL-539AA

(W)

In 1667, John Milton—poet, propagandist, theologian, regicide, radical—published a retelling and reimagining of the story of Genesis: *Paradise Lost*. Through his epic poem, Milton explores the nature of God, evil, and disobedience. How can God know Eve will succumb to temptation while giving her the freedom to do so? If God is good, why does evil exist? When is it just to rebel and best to obey?

In this course, we will conduct a close reading of *Paradise Lost*, a work traditionally admired as the apex of English poetry and one that, perhaps more than any other, absorbs what precedes it and influences what follows it. We also will read relevant passages from the King James Bible as well as both classic and recent scholarship tackling such topics as Milton's style and versification, his character Satan, his depiction of women, and his place in the formation of "the canon" and the notion of "artistic genius," with perhaps specific comparisons to Michelangelo's *Sistine Chapel ceiling*. (Mr. Fox)

Culture Studies

Atomic America: Service Learning

ENGL-540AB/3

The spring term of Atomic America is a service-learning course. The first half of the term looks at an atomized America since the 1980s: niche marketing, gated communities, personal technologies, etc. During the latter half of the term, the class will confront this social atomization directly by engaging in service-learning opportunities. In small groups, participants will read about and work with populations that reflect an atomized America—recently these groups have worked with people with AIDS, the elderly, immigrants, and prisoners. Students then write a final paper that reflects on the literature and their experiences serving and being served by these people. (Dr. Kane)

Post-Colonial India: Politics, Religion, and Literature through Salman Rushdie's *Midnight's Children*

ENGL-540IN

(F)

Using Salman Rushdie's *Midnight's Children* as the core text, this course looks at 20th- and early 21st-century India's history and religion with a focus on literature. With Rushdie's novel as a chronological guide, the course will explore colonial India, the nationalist movement, Independence and Partition, and India's growing industrial and political power. We also will consider Rushdie's novel through the lens of post-colonial theory, its reception in India and abroad, and its considerable literary legacy throughout the formerly British colonial world. (Ms. Curci)

Yeats and the Irish Tradition

ENGL-541AA

Since the establishment of Ireland's independence in 1921, the unique contribution of this nation's literature and culture has gained increasing international recognition. W.B. Yeats, the first of four Irish Nobel laureates and one of the dominant poets of the 20th century, played a key role in the revival of Irish culture. The course will focus not only on Yeats's poetry and drama, but also on the great artists who preceded and followed him. Poetry, fiction, and drama—as well as art, music, and film—will be considered as part of this course, and some of the following may be included.

Poetry: *Selected Poems*, W.B. Yeats; *Opened Ground*, Seamus Heaney; *The Water Horse*, Nuala Ni Dhomhnaill. Fiction: *The Year of the French*, Thomas Flanagan; *Reading in the Dark*, Seamus Deane; *Castle Rackrent*, Maria Edgeworth. Drama: *Selected Plays*, W.B. Yeats; *The Playboy of the Western World* and *Riders to the Sea*, J.M. Synge; *Waiting for Godot*, Samuel Beckett; *Translations*, Brian Friel. Film: *Michael Collins* (Neil Jordan, director), *The Field* (Jim Sheridan, director), *Cal* (Pat O'Connor, director). (Mr. O'Connor)

An Introductory Survey of African American Literature

ENGL-542AA/1

ENGL-542AA/2

ENGL-542AA/3

This seminar course offers an overview of African American literature through reading and writing assignments, discussions, student-led seminars, and visiting lecturers on art, music, and history. Trips to museums and jazz or blues club performances enhance the students' appreciation of cultural contexts. The fall term focuses on the early writings, on the literature of slavery and freedom, and on the literature of Reconstruction. In the winter, students read the literature of the Harlem Renaissance and African American expressions of realism, naturalism, and modernism. In the spring, the Black Arts Movement and African American literatures, including film and drama, since the 1970s are the foci of the course.

California Dreaming

ENGL-542CA/2

ENGL-542CA/3

In this seminar students are challenged to take a closer look at the Golden State and explore its varying representations in literature and film. In various texts and contexts students will examine California as a regional frontier with distinct terrains and mythical space. In doing so, students will consider why California is viewed as a place of new beginnings; a place of mystery, adventure; a place of hope and disillusionment.

In the winter we will cover works that depict eras from the late 1800s through the late 1930s. Texts may include: Muir, *The Mountains of California*; Austin, *The Land of Little Rain*; Harte, *The Outcasts of Poker Flat*; Saroyan, *My Name is Aram*; McDaniel, *The Last Dust Storm*; Wakatsuki Houston, *Farewell to Manzanar*; Steinbeck, *Cannery Row*; Hammett, *The Maltese Falcon*; Mori, *Yokahama California*; Himes, *If He Hollers Let Him Go*; Fitzgerald, *The Love of the Last Tycoon*. Films may include: Ford, *The Grapes of Wrath*; Huston, *The Maltese Falcon*; Polanski, *Chinatown*; Wilder, *Sunset Boulevard*.

In the spring we will cover works that depict eras from the early 1940s through the early 1980s. Texts may include: Chandler, *The Big Sleep*; West, *The Day of the Locust*; Valdez, *Zoot Suit*; Mosley, *Devil in a Blue Dress*; Guterson, *Snow Falling on Cedars*; Ginsberg, *Howl*; Didion, *Slouching Towards Bethlehem*; Tan, *The Joy Luck Club*. Films may include: Hawks, *The Big Sleep*; Wilder, *Double Indemnity*; Franklin, *Devil in a Blue Dress*; Hanson, *L.A. Confidential*; Lucas, *American Graffiti*; Ray, *Rebel Without a Cause*; Nichols, *The Graduate*. (Dr. Long)

Haunted by Shadows: Viewing African Independence Through Lens and Literature

ENGL-543AB

(S)

This course will offer a brief survey of literature and film about sub-Saharan Africa in the latter part of the 20th century as well as the first decade of the 21st. These works examine the impact of colonialism, corruption, globalization, poverty, tribalism, as well as other forces on nations as they emerge from European domination and strive for independent nationhood. Class discussions will focus on how these authors and filmmakers craft their works as political and social narratives. Possible texts: Albani, *GraceLand*; Achebe, *Things Fall Apart*; Fugard, *Master Harold...and the Boys*; Atta, *Everything Good Will Come*; Mda, *The Madonna of Excelsior*; Coetzee, *Disgrace*; and Larson, *Under African Skies: Modern African Stories*. (Mr. Bardo)

Lockdown

ENGL-544BB

(F)

Prisons are a growth industry today in the United States. This course, through a blending of literature, film, and social sciences, will examine incarceration. By reading novels, memoirs, and poetry and viewing a few films, we can gain a greater appreciation of the psychological effects of these institutions and the power of art as a means of coping with them (touching then on witnessing and testimonials). We will ask questions about ethics and justice, about self-expression, and about social control. The course will include some experiential learning in the

form of a trip to the Essex County Correctional Facility and to a nearby youth court. Some possible titles may include: *Orange Is the New Black*, *Gould's Book of Fish*, *The Trial*, *Brothers and Keepers*, *A Place to Stand*, *One Day in the Life of Ivan Denisovich*, and *Zeitoun*. (Dr. Kane)

Asian-American Literature

ENGL-545AS/1

ENGL-545AS/2

ENGL-545AS/3

In this seminar, students will examine conceptions of Asian American individual and collective identities in a selection of Asian American literary texts, as well as documentary and narrative films and videos. We will pay particular attention to how Asian America has been shaped by the transnational processes of migration, colonial interventions in Asia, and global restructuring. Our discussions also will address this question: What are the uses and limitations of defining and claiming the category "Asian American" in literary, film, academic, political, personal, and other contexts? (Dr. Cynn)

Period Studies Courses

Self and "Other" in Renaissance Literature

ENGL-547AA/1

"I love an other, and thus hate myself; / I feed me in sorrow, and laugh in all my pain," Sir Thomas Wyatt writes, translating Francis Petrarch's description of the paradoxes of love: "my delight is causer of this strive." In this course, we explore the tensions at play in English Renaissance love poetry, the ways in which the desired "other" of love poetry enables the poets of the 16th century to claim a unique "poetic self" even as the "other" imperils and destabilizes the integrity of this self. We consider the development of English meter and accentual-syllabic verse, the models for English poetry provided by Antiquity and the Continent, by Petrarchism (and its discontents), and the appeal of genres like the sonnet sequence and epyllion, or "miniature epic," genres that Georgia E. Brown describes as "marginal," exploring metamorphosis, "threshold states and points of coming into being." (Mr. Bird)

Elective Courses Recently Taught but Not Offered in 2013-2014

Cinema Symbiosis

ENGL-511AA

New Media Studies

ENGL-511AC

Last Acts: Remember Me?

ENGL-517AA

Being, Thinking, Doing

ENGL-521AA

Great Themes from America

ENGL-522AA

Welcome to the Apocalypse

ENGL-523AB

Literature of Resistance

ENGL-526AA

Troubling Literature: Contesting Authority In and Through Literature

ENGL-528AA

Don Quixote

ENGL-539DQ

Yeats and the Irish Tradition

ENGL-541AA

Contemporary Caribbean Literature

ENGL-543AA

Steal This Course!

ENGL-544ZZ

Literature of the Civil War

ENGL-545AA

Modernism

ENGL-546AA

HISTORY & SOCIAL SCIENCE

The study of history and the social sciences provides certain kinds of knowledge, skills, and understanding fundamental to a liberal education. An understanding of the American past continues to be a prerequisite for a participating citizen in a constitutional republic. Vital though such study is, an understanding of our nation alone is not enough. The examination of other cultures around the globe is crucial for broadening a student's understanding of an interdependent world. The Department of History and Social Science therefore integrates the study of international cultures throughout its program. Detailed information on the department, faculty, courses, and other aspects of history and social science may be found at www.andover.edu/history.

Diploma Requirements

Entering four-year students must complete seven terms of departmental study successfully. *HIST-100* is required for virtually all ninth-graders. For these students, a trimester of *HIST-200*, taken in the 10th grade, and three terms of U.S. history (*HIST-300/4* or *-300/5* and *-310*) complete the department's requirement. Students entering as 10th-graders must complete four terms of departmental study successfully: a term of *HIST-200* taken in 10th grade, and three terms of U.S. history as described above. Students entering as 11th-graders must complete three terms of U.S. history successfully as described above or, if given credit by the department chair for a U.S. history course taken previously, three terms of other courses in the department. Students entering as 12th-graders and postgraduates are strongly encouraged to take courses in history and social science but are not required to do so unless (1) the department deems their previous preparation inadequate, in which case they will be required to complete a term of departmental study; or (2) they took U.S. history in ninth or 10th grade, for which the department ordinarily does not grant credit.

For one-year international students, the diploma requirement is the completion of three trimesters of history, starting with *HIST-320*.

The Department of History and Social Science grants no credit for summer study, including work completed at Phillips Academy's Summer Session.

Placement

The department is dedicated to placing students in the appropriate level of history study. Such placement is ordinarily done by departmental review of a student's previous record.

On the basis of their previous academic record in history and social science and other subjects, some students may be advised to wait to begin the U.S. history sequence—a term (begin in January) or a year (begin the following September).

Whether so advised by the department or not, all students and their advisors should understand that there is no requirement that students begin U.S. history during the upper year. Indeed, many students with strong interests in other areas may find it to their advantage to postpone completion of the history and social science diploma requirement until senior year.

In all cases, final individual placement is determined by the department chair. Explicit permission of the department chair is required to start U.S. history in the winter term of upper year.

Phillips Academy Archives

The Department of History and Social Science encourages the use of the Academy's extensive archival collection. For students who have completed *HIST-300* or *-310* and are interested in pursuing work with the raw materials of history (including oral history), the Academy archivist offers a unique tutorial-research opportunity on some aspect of the history of Phillips Academy or Abbot Academy. Students undertaking archival study for credit should apply for an Independent Project through the Dean of Studies Office.

Required Sequence in World History

Four-year students are ordinarily expected to complete *HIST-100* and *HIST-200* before enrolling in other courses in the department. Three-year students must complete *HIST-200* before enrolling in other courses in the department.

World History 1000–1550: When Strangers Meet **HIST-100/0**

(A YEARLONG COMMITMENT)

Four class periods. For Juniors. *When Strangers Meet* explores and connects key episodes in world history that contributed to the emergence of a global network. The course begins with the rise and reach of Islam, then examines the Mongol empire, and ends with the rise of European nation states and their subsequent competition overseas. By delving into specific stories, from Mansa Musa's pilgrimage to Mecca, to Marco Polo's appointment to the court of Khubilai Khan, to the first interactions between European explorers and Native Americans, students examine the political, social, and cultural forces that shaped the development of society from 1000 to 1550. An equally important objective of the course is to hone the skills of historians and social scientists; including the abilities to: think objectively; read and evaluate primary documents and secondary materials; organize outline notes; distinguish between more and less important evidence to employ in written and oral argument; use library research tools; and utilize a variety of textual, visual, statistical, and physical materials to understand and explain the past.

The Early Modern World 1450–1750

HIST-200

(F-W-S)

Four class periods. For Lower. Focusing on developments in the Atlantic Rim, this course offers a broad historical perspective on the period between 1450 and 1750, examining the exchange of people, goods, and ideas among societies based in Europe, Africa, and the Americas. Through close scrutiny of the empires that rose and fell on both sides of the Atlantic, this course charts the social, economic, cultural, and political development of the Atlantic World during the early modern period. As in *HIST-100*, a central aim of the course is to enhance student development of the essential skills of historical analysis and exposition. Particular emphasis will be placed on the skills of critical reading and historical writing. To that end, this course culminates with a research project related to key themes in Atlantic history.

Required Sequence in United States History

The United States

HIST-300/4

HIST-300/5

(A TWO-TERM COMMITMENT)

Four class periods. For Uppers and Seniors. This course, along with *HIST-310*, completes the department's diploma requirements. The sequence emphasizes three goals: a survey knowledge of American history through World War II; the acquisition of skills by daily exercises in reading, note-taking, and writing; and in-depth study of organizing themes.

Prerequisite: *Permission of the department chair for HIST-300/5.*

The United States

HIST-310

(F-S)

Four class periods. For Uppers and Seniors. Students must take *HIST-310* in the term immediately following their completion of *HIST-300*. The focus is on the United States after World War II.

Prerequisite: *Successful completion of HIST-300/4 or -300/5.*

Students completing this course who wish to take the College Board Advanced Placement (AP) exam should check with their teachers, since extensive review is required.

Topics in United States History for International Students

HIST-320/4

(A TWO-TERM COMMITMENT)

Four class periods. A course for entering Seniors for whom English is a second language. The intention of this course is to recognize the particular needs and strengths of students. The content is focused around key questions and issues in United States history. These include how a "democracy" emerged in America, the enduring dilemma of race and ethnicity, the rise of the American economy, and America's role in the world. The course emphasizes writing and language skills by gradually increasing the complexity of assignments and the amount of reading.

Interdisciplinary Courses

Disease and Medicine in the United States: Pox and Pestilence

HIST-SS480

SCIE-480

(F)

See Interdisciplinary Studies, page 35, for full description.

Out of Tune: Music and the State in the Twentieth Century

HIST-SS485

MUSC-485

(S)

See Interdisciplinary Studies, page 34, for full description.

Advanced Courses

Advanced courses are open to students who have successfully completed at least one term of *HIST-300* or, in rare cases, with the permission of the department chair. Each course has four class periods a week, unless noted otherwise. These courses may be taken for a term only, but students may choose to remain in two-term or yearlong elective sequences.

American Popular Culture

HIST-SS500

(W)

In this course, students will examine the history of popular culture in the United States. The course will ask students to engage with a variety of popular culture forms (material culture, visual and aural culture, popular literature, etc.) and will introduce them to methodologies from different historical fields and perspectives. Students will investigate popular culture as evidence of the attitudes, assumptions, values, and anxieties of a society. Students will be encouraged to explore the contested meanings of culture, community, and membership in the United States as they cultivate an awareness of the ways popular culture has shaped—and been shaped by—race, class, and gender. Students will study both commercial and noncommercial aspects of popular culture, as well as consider how new forms of technology have altered the ways popular culture is produced and consumed. The course will examine the important role that American popular culture plays—and has played—in globalization. By looking at the products of popular culture historically, students will sharpen their abilities to read critically the popular culture of their own time. This course, if failed, cannot be made up by examination. (Ms. Ainsworth)

Environmental History

HIST-SS510

(S)

This course introduces students to many of the major questions and themes of environmental history: What is "nature," and how have ideas about the natural world changed over time? How has the natural world shaped human history, and how have human beings transformed the landscapes they inhabit? What have been the consequences of human alterations of the landscape, and what are the responsibilities of citizens and states when human actions have led to environmental degradation? How have race, class, gender, and culture shaped the ways that people have experienced and understood the natural world, and do these potentially divergent experiences have socioeconomic and political implications? As they examine the complex relationship between human beings and the natural world, students cultivate an awareness of and appreciation for the historical roots of contemporary environmental challenges. They study the origins and limitations of the environmental movement and bring historical perspective to current debates about sustainability and environmental justice. While this course focuses primarily on the environmental history of the United States, students may also examine case studies from other regions as part of their investigation into broader global concerns. Course materials include resources from the fields of literature, geography, politics, science, and visual studies in addition to more traditional historical sources. This course, if failed, cannot be made up by examination. (Ms. Ainsworth)

Economics I: Macroeconomics and the Global Consumer

HIST-SS520

(F-W)

Four class periods. The course introduces students to the basic principles of macro- and microeconomics and their application and relevance to national and international public policy. Students examine the development of the contemporary global economy and use basic theoretical tools to analyze current issues. Classes consist primarily of discussions, although the course also employs role-playing, films, lectures, and student reports on their term projects. Students completing this course are eligible to enroll in *HIST-SS521* and/or *HIST-SS522*.

Fall term—Limited to Seniors. Coupled with *HIST-SS521* in the winter, the fall course will prepare students to take both the macroeconomics and microeconomics AP exams.

Winter term—Preference to Seniors. Students enrolling in *HIST-SS520* in the winter will be prepared to take the macroeconomics AP exam.

Economics II: Microeconomics and the Developing World

HIST-SS521

(W-S)

Four class periods. *HIST-SS521* continues the introduction to economics begun in *HIST-SS520*. Students utilize the basic principles learned in *HIST-SS520* and study microeconomics, theory of the firm, the organization of markets, and the role of governments in all areas of the global economy. Special attention is given to development economics, resource markets, questions concerning racial and gender wage discrimination, and public sector issues such as health care and the economics of the environment. Students also study a range of economic development models and complete an applied research project using such models in relation to a contemporary developing country. Classes consist of discussions, simulations, debates, problem sets, and team research.

Prerequisite: Successful completion of *HIST-SS520*.

Economics Research Colloquium

HIST-SS522

(S)

Four class periods. This research colloquium investigates public policy issues in the field of economics. Topics include the debates over sustainable growth, tax reform, supply-side economics, labor organization, national industrial policy, pollution, population growth and welfare policy, and the ethical responsibilities of business. Classes center around discussion of individual students' works in progress; a term paper and presentation on an issue of choice are required. This course, if failed, cannot be made up by examination.

Prerequisite: Successful completion of *HIST-SS520*.

International Relations

HIST-SS530

(F-W-S)

Four class periods. This course will introduce the student to international relations by investigating the major schools of thought in international relations. The class also will examine the historical setting in order to understand emerging developments in various areas of the world. Events in Asia, Africa, the Middle East, Europe, and the Americas will be addressed as the current international situation unfolds. Class discussion is a major component of this course. (Mr. Gurry)

Comparative Government

HIST-SS531

(NOT OFFERED IN 2013–2014)

Four class periods. This course introduces students to the world's diverse political structures and practices. A comparative study of six nations—Britain, Russia, China, Nigeria, Mexico, and Iran—serves as a core for the course. By examining the political implications of different types of social and economic development, students become familiar both with general political concepts and with a broad array of specific issues, and they are able to use their knowledge as a template for examining how other countries respond to global challenges. Students may choose to write an in-depth paper in lieu of a final exam. The course prepares students to take the AP exam in Comparative Government and Politics, though this is not its primary goal.

Asia

HIST-SS532/1

HIST-SS532/2

Each of these courses can be taken separately. If taken as a sequence, they offer students a comprehensive introduction to several of the world's most important countries, the regions they share, and their relations with the rest of the world. In addition to books, students use extensive intranet sites and a film library as resources and in daily assignments.

Fall term—Modern East Asia. Four class periods. China, Japan, and Korea, studied as a region. This course briefly explores regional history from the late Qing dynasty (China), the Meiji "Restoration" (Japan), and the late Choson dynasty (Korea) before focusing on East Asia in more recent decades. Students are offered an introduction to regional cultures and to an intensive examination of modern issues. Students read a variety of texts, divided among groups. Most recently, the booklist has included: Shirk, *China: Fragile Superpower*; Samuels, *Securing Japan: Tokyo's Grand Strategy and the Future of East Asia*; Demick, *Nothing to Envy: Ordinary Lives in North Korea*; Myers, *The Cleanest Race*; Heo & Roehrig, *South Korea Since 1980*; Lee, *To Kill a Tiger: A Memoir of Korea*; and Snyder, *China's Rise and the Two Koreas*—as well as other occasional readings and a series of films. Students write a research or other major paper OR a series of short essays, and engage in up to three role-plays. This course, if failed, cannot be made up by examination. (Mr. Drench)

Winter term—Modern China and India. Four class periods. Following a rapid survey of Chinese and Indian history, the class concentrates on these two "reemerging" global giants and their interrelationship since the early 19th century, with major emphasis on the decades since 1945. Required reading includes selections from fiction as well as nonfiction, from print

as well as online sources. Students are divided into China and India teams, and further divided into Reading Groups that read one book, respectively. Recently, the booklist has included: Boo, *Beyond the Beautiful Forevers*; Cheng, *Factory Girls*; Hessler, *River Town*; Kapur, *India Becoming*; Mehta, *Maximum City*; and Meyer, *The Last Days of Old Beijing*. Students write a research or other major paper OR a series of short essays. The class participates in Tufts University's Institute for Global Leadership's "Education for Public Inquiry and International Citizenship (EPIIC) Symposium" in late February. There is no final exam. (Mr. Drench)

The Middle East

HIST-SS533/1

HIST-SS533/2

Each of these courses can be taken separately. If taken as a sequence, they offer students a comprehensive introduction to a broad swath of the world in which Islam is the most widely practiced faith and with which the United States is intimately involved. Stretching from Morocco to Kashmir, from the Balkans to Sudan, and to the former Soviet Central Asia republics, this vast area includes the world's oldest crossroads in the heart of the Middle East and a contemporary cauldron of issues competing for our attention. The courses feature guest speakers, a film library, and opportunities for corresponding via e-mail with people in the region. In addition to books, students use extensive intranet sites and a film library as resources and in daily assignments.

Fall term—The Middle East "Heartland." Four class periods. The fall term concentrates on the interior Middle East and North Africa (MENA). We rapidly survey history from the dawn of Islam to the present day and then examine several selected issues in depth. These issues include the Israeli-Palestinian conflict, political Islam, women and minorities, water and oil, the Iraq and other wars, and the "Arab Spring," as well as other issues that might arise during the term. Students are assigned a variety of readings, including journal articles and primary sources. Assignments include daily readings or videos, three or four short essays, and in-class role-plays, debates, and simulations. This course, if failed, cannot be made up by examination. (Mr. Drench)

Winter term—The "Greater" Middle East. Four class periods. The winter term concentrates on the area between the Persian Gulf and the borders of Russia and China. There is a historical survey highlighting major themes, followed by an in-depth investigation of modern and contemporary issues. These have included political Islam, Afghanistan's instability, Iran's revolutions and nuclear program, the partition of India and the Indian-Pakistani rivalry in its Kashmiri and nuclear dimensions, regional energy-related issues, the emergence of Muslim-majority states in Central Asia following the breakup of the USSR, environmental challenges, and the growing importance of the Indian Ocean in global affairs. Students are assigned and/or choose one or two books to read from a varied booklist and utilize an array of online resources, including a film library. Students write a research or other major paper OR a series of short essays, and engage in role-plays and debates as well. The class participates in Tufts University's Institute for Global Leadership's "Education for Public Inquiry and International Citizenship (EPIIC) Symposium" in late February. This course, if failed, cannot be made up by examination. (Mr. Drench)

Africa, Ecology, and the Global Economy

HIST-SS534

(S)

Four class periods. Africa ranks among the most resource-rich and least densely populated regions of the world. Why, then, are so many countries racked by poverty, disease, and war? Using resource endowments and global commodity trade as our point of departure, we will examine the modern history of sub-Saharan Africa. In addition to discussing common readings in fiction and nonfiction, each student will choose a nation, develop its current economic and environmental profile, and trace the roots of that nation's experience back through the 20th century to the colonial period. The course will include mastery of some basic concepts in ecology, economics, and international political economy, and require regular readings assigned and delivered online. The term's work will culminate in a mock roundtable of formal country briefs to the United Nations Environment Programme in Nairobi. Open to Uppers and Seniors. (Dr. Shaw)

Introduction to Latin America

HIST-SS535

(NOT OFFERED IN 2013–2014)

Four class periods. This one-term course will introduce the student to many of the basic issues and themes that contribute to an understanding of Latin America. The class will deal briefly with the region's common history, the pre-colonial and colonial experiences. Rather than attempt a full survey, the course will review in some depth historical and contemporary issues in Brazil and Mexico, by far the largest countries of the region. Regionally, the class will look at a number of common themes: the New Left in Latin America, issues of U.S. foreign policy, common economic problems and prospects, regional integration, etc. Each student will be asked to look at a given Latin American country, invoking this thematic material as appropriate. The goal is to understand this important and neglected region, in its diversity and commonality, as its many links with the United States become ever more pressing.

When States Fail

HIST-SS538

(S)

Four class periods. In the past few decades, the world has sadly become acquainted with state governments that do not meet some or all of what conventional wisdom holds to be their basic obligations. In the extreme, these states cease to exist in any meaningful capacity, replaced instead by warfare. *How and why does this happen?* When no one shows up to fill a seat at the United Nations, *what is the impact on the modern world order?* *How can—and should—other states respond to the threat or reality of political catastrophe?* This course is designed for students who want an introduction to the crises of failed or weak states and civil conflict through the lens of political science. Through case study analysis and comparative research, students will improve their research skills and learn from their classmates as well as their instructor. (Mr. Tipton)

Europe: Birth, Revolution, and War**HIST-SS540/1****HIST-SS540/2****HIST-SS540/3**

Four class periods. Each of these courses can be taken separately. One term does not serve as a prerequisite for another. If taken as a sequence, these courses offer students an overview of the cultural, economic, social, political, and intellectual history of Europe from the late Middle Ages to the formation of the European Union. Readings will include Wiesner-Hanks's *Early Modern Europe* and Merriman's *A History of Modern Europe*, primary sources, literature, and a variety of secondary readings.

Fall term—1450–1789. Four class periods. Topics include: the Age of Discovery, the Renaissance, the Reformation, the rise of absolutism, the arts and culture of the Baroque period, the Scientific Revolution, and the Enlightenment. (Dr. Blunt)

Winter term—1789–1914. Four class periods. Topics include: the French Revolution and Napoleon, the revolutions of 1848, nationalism and national unification, liberalism, and European imperialism. (Ms. Mulligan)

Spring term—1914–1992. Four class periods. Topics include: the Great War, the Russian Revolution, political turmoil in the 1930s, the Second World War, the rebuilding of Europe, Eastern Europe during the Cold War, and the collapse of Communism. (Ms. Mulligan)

The American Civil War, 1845–1877**HIST-SS560**

(F)

Four class periods. "Future years will never know the seething hell and the black infernal background of countless minor scenes and interiors of the Secession War," wrote poet Walt Whitman. This course will investigate all aspects of the American Civil War—its origins, its prosecution, its aftermath, its memory—in a scholarly attempt to comprehend what Whitman suggested was incomprehensible. In the search for the meanings of the war, the class will consider dimensions of American life forever transformed by the conflict: slavery, race, gender roles, citizenship, sectionalism, nationalism, the Constitution, labor, faith, family, and the individual. This is not a course on military history. Readings will be primarily drawn from histories, films, memoirs, poetry, fiction, and various primary sources, and may include such authors as Frederick Douglass, Abraham Lincoln, Mary Chestnut, Walt Whitman, Herman Melville, Sherwood Bonner, William Faulkner, Robert Penn Warren, Albion Tourgee, E.L. Doctorow, and Toni Morrison. Students will be assessed based on analytical essays and a final exam. (Mr. Jones)

The Material Culture of Early America**HIST-SS565**

(S)

Four class periods. This course explores the history of multiple Early American societies (with a special emphasis on New England), from the first European contact through the Era of the New Republic, by examining the cultural artifacts that these societies left behind. By using works of art, architecture, maps, and everyday objects as historical sources, this class not only will investigate the societies from which these objects came, but also will explore the value of using noncontextual sources to create a historical narrative.

This course relies heavily on the collections of the Peabody Museum of Archaeology, the Addison Gallery of American Art, and the Academy's Archives. Students will make weekly visits to one of these three sites, where they will have opportunities to learn about and interact with important objects in each collection. By the end of the course, students will have developed a keen understanding of the history of Early America between 1607 and 1812 as well as a sense of the important role of objects as historical sources. The course culminates with a research project wherein students write a "cultural biography" of a particular object within the context of Early American history. During this research experience, students will employ historical, archeological, and anthropological methodologies in order to develop a multivalent and dynamic vision of material culture as an important form of intellectual inquiry. (Dr. Blunt)

Gender Studies**HIST-SS571**

(S)

Four class periods. How does your moment in history shape your sexuality and your identity as a man or a woman? How does your culture shape those same aspects of your self? How do differences of gender create cross-cultural misunderstanding? Who decides what is feminine or masculine? How have mass media shaped our beliefs about gender? This course will include reading, discussions, films, guest speakers, short papers, and a final research project. There is no prerequisite. This course, if failed, cannot be made up by examination. (Dr. Rotundo)

Seminars in History & Social Science

Pending adequate staffing and sufficient enrollment, these seminars are designed for Seniors, though Uppers may enroll with permission of the instructor.

The U.S. from Roosevelt to Roosevelt: America in the First Four Decades of the 20th Century**HIST-SS577D**

(NOT OFFERED IN 2013–2014)

Four class periods. This course focuses on U.S. history starting with the Progressive Era, the 1920s, and the New Deal. As we examine the major reform movements of the Progressive Era, we will see how they were transformed by war and the nation's postwar reaction. We will look at the continuities between the Red Scare of 1919–1920 and the social conflict of the "Roaring Twenties." As we study Franklin Roosevelt's administration in depth and its response to the Great Depression, we also will look at the WPA and other government attempts to reshape American culture. We also will study the response of the press, politicians, and others to the disturbing news of Hitler's repression of the Jews, as well as Eleanor Roosevelt's efforts to help refugees escape Europe. We will explore selected topics in politics, social history, and the culture of the first four decades of the 20th century. (Ms. Dalton)

Europe 1914–1945: War and Peace**HIST-SS579**

(F)

Four class periods. Why did Europe become the battleground for two world wars fought within 25 years of each other? This seminar will examine the political, social, and economic conditions in Europe that set the stage for the bloodletting of the first half of the 20th century. The First World War caused the collapse of empires, the death of millions, and a fissure dividing an idealized old Europe and a disconcertingly modern new one. In the 1920s and 1930s the redrawn map of Europe, socialism, fascism, and Nazism all set the stage for the next great conflagration, while the art and literature of those years expressed key cultural shifts. The Second World War brought horrors that resonate to this day: Auschwitz, the siege of Leningrad, Stalin's purges, and the firebombing of Dresden to name just a few. When the war finally ended it would take a remarkable shift in thinking to reconstruct a war-torn continent. Readings will include historical narrative, literature, and memoirs. Independent reading, research, and writing will be the basis for assessment. This course, if failed, cannot be made up by examination. (Ms. Mulligan)

**Advanced Independent Research
in History & Social Science**

The Department of History and Social Science encourages highly qualified and motivated Seniors to research and write on topics of their own choosing, working on a tutorial basis with individual instructors. Such tutorials, which will require permission of the supervising instructor, the department chair, and the Advising Council, may be undertaken as department-sponsored independent projects for one term, two terms, or the entire year.

INTERDISCIPLINARY STUDIES

The following courses were created and are taught by teachers in two or more departments.

**Out of Tune: Music and the State
in the Twentieth Century**
HIST-SS485 or MUSC-485

(S)

One credit assigned in either History or Music. Four class periods. Open to Uppers and Seniors. Can governments control culture? What effect can political oppression have on an artist's work? What does it take to be accepted by a totalitarian state as a legitimate composer? Can you determine the real intentions of a composer working under a repressive regime? While some composers enjoyed approval and even served the purposes of the state, the 20th century is rife with examples of composers whose work was compromised, neglected, even forbidden. The rise of the technology of mass media also aided governments in their use of music. Hitler and Stalin, for example, were both masters of propaganda and were acutely aware of the power of music to influence people.

The course includes an exploration of the work of Richard Strauss, Dmitri Shostakovich, and Aaron Copland, amongst others, as well as the attitudes of the governments under which they worked. It ends with an examination of the artistic deprivations imposed by the Cultural Revolution in China. Students also will research a case study of their choice. A student who wishes to receive history credit should sign up for *HIST-SS485*; a student who wishes to receive music credit should sign up for *MUSC-485*. (Ms. Doheny and Mr. Walter)

Prerequisite: Successful completion of a music course at the 200 level or above.

Brazilian Cultural Studies**ENGL-530AB or MUSC-530**

(S)

One credit assigned in either English or Music. Four class periods. Brazil is one of the largest countries in the world, with a diverse population, geography, and cultural makeup. Besides being one of the increasingly powerful BRICS countries, the winner of five soccer World Cups, and the home of the famous Girl from Ipanema, it is also an illustration of how the whole can be greater than the sum of its parts. Its combination of African, European, and native cultures has produced some of the most interesting examples of literature and music in the world. In this course, 19th- and 20th-century Brazil will be studied through the lens of literature, film, art, and music being created at those times. Of special interest will be the literary works of Machado de Assis, Jorge Amado, Clarice Lispector, Carlos Drummond de Andrade, and the participants in the 1922 Week of Modern Art movement, as well as the musical traditions of Europe and Africa that merged in Brazil, producing genres such as chorinho, samba, bossa nova, and tropicalismo. We also will spend some time looking at the current situation in Rio (host of the upcoming finals of the 2014 World Cup and of the 2016 Olympics), especially at how artistic movements promoting social justice and change have been addressing the problems of drug traffic

and violence in the favelas. A student in this course is eligible for credit in either English or music: students wishing to receive English credit should sign up for *ENGL-530AB*; students wishing to receive music credit should sign up for *MUSC-530*. (Dr. Vidal and Mr. Cirelli)

Prerequisite: Successful completion of a music course at the 200 level or above.

Abbot Global Scholars: Encounters

ENGL-533GL/2 and PHRE-533

(W)

One credit assigned in English and Philosophy. A multidisciplinary course for Seniors that will explore the challenges and opportunities related to globalization and responsible global citizenship in the 21st century. Students will build upon skills they've acquired in the sciences, social sciences, and humanities to investigate and creatively respond to wealth disparities in local and global contexts, and the human rights issues that those disparities represent and engender. We will explore these topics through the lens of community. How is "community" defined in different contemporary social/cultural contexts? What constitutes a healthy community? What are the conditions that enhance community formation and/or hinder community development? What conditions are required for communities to remain sustainable and vibrant, and what conditions function to erode community cohesion, identity, and purpose? What role can individuals play in community formation and development? We will examine these and related questions in dialogue with readings from a variety of genres, films, and guest presentations. Students will shape final projects based on their interests. The course will meet four times during the weekly daily schedule and on Thursday evenings from 5 to 6:30 p.m. Participants are eligible to continue their explorations in the spring term in *Abbot Global Scholars: Connections*. Those who continue in the spring term seminar will be able to continue exploring these themes through spring break travel in India and community-based learning in nearby Lawrence. (Mr. Bardo and Dr. Moore)

Abbot Global Scholars: Connections

PHRE-550

(S)

This is a spring term seminar building upon the foundations established in the winter term multidisciplinary course *Abbot Global Scholars: Encounters*, which is a prerequisite for participation. This year we will travel to India together over the spring break and will engage in community-based learning in Lawrence or another local community during the spring term. Students are encouraged but not required to sign up for community service in conjunction with this course. (Dr. Moore and Ms. Cueto-Potts)

Disease and Medicine in the United States: Pox and Pestilence

HIST-SS480 or SCIE-480

(F)

One credit assigned in either History or Science. Four class periods. Open to Uppers and Seniors. In recent years, historians have begun to understand the impact of disease on the human story and have incorporated it into the more traditional

narratives. In common with other parts of the world, the history of the United States has been profoundly influenced by infectious disease. In this course we invite you to come along on a multi-disciplinary journey to explore the impact of disease on the American experience in the 19th and 20th centuries. After exploring the pre-contact situation in the Americas, we will focus on syphilis, smallpox, bacterial sepsis, cholera, yellow fever, malaria, tuberculosis, influenza, polio, HIV/AIDS, and bioterrorism agents such as anthrax. Students will research the role these diseases played in the social, military, and political history of the United States together with the science and medicine that developed in response to them. This is a research seminar and students will use a variety of sources to write a term paper. There is no final examination. A student in this course is eligible for credit in either history or science. A student who wishes to receive history credit should sign up for *HIST-SS480*; a student who wishes to receive science credit should sign up for *SCIE-480*. (Ms. Doheny and Dr. Hagler)

Bioethics: Humanity in the Post-Genomic Era

PHRE-445 or SCIE-445

(S)

One credit assigned in either Philosophy and Religious Studies or Natural Sciences. Five class periods. Open to Uppers and Seniors. This course examines current biological topics that challenge our understanding of humanity and provides a brief introduction to ethics and philosophical anthropology and their roles in setting public policy. We live in a modern age in which major scientific advances are the norm. Bombarded with stories in the news regarding ethical dilemmas pertaining to novel biomedical interventions, it is often difficult for us to make sense of competing arguments without having a basic command of the biological and philosophical issues involved. Questions to be addressed include: What is a stem cell? When does a developing human being first experience sensation? Show evidence of cognitive abilities? Acquire moral status? How does our modern, post-genomic understanding of human biology influence our philosophical understanding of what it is to be human? Which biological enhancements are ethical? Which are unethical? To what extent (if at all) should the use of biotechnology be regulated in our society? Historical and current readings will be assigned and lively discussions encouraged. Students will be graded through a variety of assessments, including papers, presentations, journals, and class participation. A student in this course is eligible for credit in either Philosophy and Religious Studies or Natural Sciences. A student who wishes to receive Philosophy and Religious Studies credit should sign up for *PHRE-445*; a student who wishes to receive Natural Sciences credit should sign up for *SCIE-445*. (Drs. Avery & Marshall-Walker)

Prerequisite: One yearlong course in biology and one yearlong course in chemistry.

The Brain and You—A User's Guide**SCIE-490 or PSYC-490**

(W)

One credit assigned in either Science or Psychology. Five class periods. Open to Uppers and Seniors. The human brain is the most sophisticated biological organ ever evolved on Earth and is the source of all human cognitive functions. Have you ever wondered how yours works? How do you use it to enjoy music, for social relationships or experience strong emotions? Have you ever asked yourself whether there are differences between the male and female brains or if the capabilities of the human brain are really unique in the animal kingdom? Join us in this interdisciplinary course as we search for answers to these questions (and more) by examining the evolution and function of the brain and how this applies to understanding the role of the brain in complex human psychology, including the perception, creation and performance of music, personality, memory and other higher intellectual activities. A student in this course is eligible for credit in either science or psychology. A student who wishes to receive science credit should sign up for *SCIE-490*; a student who wishes to receive psychology credit should sign up for *PSYC-490*.

Academy Hill: A Sense of Place**INTD-410**

(S)

This course meets three times per week, including during the extended athletics period on Wednesdays. Priority will be given to Lower, although the course is open to Uppers and Seniors as space permits. Students will be assigned to Outdoor Pursuits as their sport.

This experiential and interdisciplinary course will expose students to the natural world and aims to develop in them a sense of stewardship of the Earth. Through examination of the palimpsest that is Andover and its environs, students will explore the meaning of bioregional perspective and gain an appreciation for the influence of natural evolution and human occupation in the shaping of our land. We will complement weekly interactive seminars on topics such as geology, ecology, taxonomy, archaeology, anthropology, history, and art with hands-on experimentation in our outdoor classroom to discover what is underneath Academy Hill and, consequently, understand better our role as caretakers of this "place." Art and artifacts from collections at the Addison Gallery of American Art, the Robert S. Peabody Museum of Archaeology, the Phillips Academy Archives, and the Andover Historical Society will provide an additional lens revealing changes in environmental ethics over time. Partnerships with these entities and local environmental agencies will emphasize connections between "sense of place" and "responsibility of place," specifically how the unique natural features and social bonds existing here in Andover might empower local and global conservation efforts.

This capstone experience will involve multiple members of the PA faculty and staff, and will include one weekend day trip, one weekend overnight camping trip, a research project, and a research symposium with the greater Andover community. (Mr. Cutler and Dr. Marshall-Walker)

Humanities Writing Seminar**INTD-400/1**

This course focuses on essay writing of all kinds and in all disciplines, including personal essay, critical essay, persuasive essay, literary critique, narrative, historical essay, etc. Students will work in groups to critique each other's work as well as work closely with the instructors on composing, editing, and revising. Use of the Academy's Writing Center will be a vital part of the class. Course content will include exploring and responding to the intellectual and cultural resources of the campus. *This course is open only to one-year Seniors and may not be taken as part of a four-course schedule.*

Note: This interdisciplinary course offers an additional opportunity for one-year Seniors to develop writing skills.

MATHEMATICS, STATISTICS & COMPUTER SCIENCE

The mathematics curriculum is built around a core sequence of eight trimester courses: three of elementary algebra, two of geometry, one of intermediate algebra, and two of precalculus topics. The completion of these eight trimesters will satisfy diploma requirements, but two additional trimesters are required before a student may enter calculus. Placement of new students in the appropriate first course is made by the department, based on the results of a placement test that is sent to newly admitted students in the spring.

Typically students entering with no prior study of algebra start with *MATH-100*; those with a partial year of algebra enter *MATH-150*. If the results of placement testing indicate a need for algebra review, then students who have not taken geometry start with *MATH-190* and continue to *MATH-210* in the winter.

New students who have taken one year of elementary algebra and one year of geometry will satisfy diploma requirements by taking *MATH-320*, *-330*, and *-340*. On the basis of our placement test, *MATH-300/4* may be required for some students before *MATH-330* and *-340*.

Students who plan to take a College Board Subject Test in mathematics should schedule the exam at the test date as close to the end of the appropriate math course as possible. Students who plan to take the Math Level IIC Subject Test should do so after finishing *MATH-360*; those who plan to take the Level IC exam should do so after finishing *MATH-340*.

The department offers many mathematics electives beyond precalculus, including coursework in advanced placement calculus, multivariable calculus, and linear algebra. We also offer AP Statistics and typically devote one term of the *MATH-630* seminar series to a more advanced class in statistics. Our computer science offerings include an entry-level class for students completely new to the discipline, AP Computer Science, a combined math-computer science offering, and a course in which students learn programming languages used by professionals in Web page design. The majority of students take courses beyond the required level. *MATH-350* and *MATH-360* complete the precalculus sequence. The department offers many electives beyond precalculus, some of which lead up to and beyond College Board Advanced Placement (AP) exams in calculus, statistics, and computer science.

Every student enrolled in a mathematics course must have a TI-84 graphing calculator. No other models will be used or supported by the department. No calculator that has CAS (Computer Algebra System) capabilities, including, but not limited to, the TI-89, TI-92, and TI-Voyager, may be used for departmental exams.

Courses Leading To Satisfaction of the Diploma Requirement

Elementary Algebra

MATH-100/0

(A YEARLONG COMMITMENT)

Five class periods. A yearlong course for students who have had little or no algebra. Stress is placed on an understanding of the elementary structure and language of the real number system,

on the manipulative skills of simplifying expressions and solving first- and second-degree equations, and on the study and graphing of polynomial functions. Work is done with word problems, inequalities, irrational numbers, and right triangle trigonometry.

Prerequisite: None.

Elementary Algebra

MATH-150/4

(A TWO-TERM COMMITMENT)

Five class periods. A two-term course for students who have had some algebra. Stress is placed on the manipulative skills of simplifying expressions and solving first- and second-degree equations, and on the study and graphing of polynomial functions. Work is done with word problems, inequalities, irrational numbers, and right triangle trigonometry.

Prerequisite: A half to a full year of algebra.

Elementary Algebra

MATH-190

(F)

Five class periods. A course for students who enter with a full year of algebra and who would benefit from a brief review of algebra. Stress is placed on the manipulative skills of simplifying expressions and solving first- and second-degree equations, and on the study and graphing of polynomial functions. Work is done with word problems, inequalities, irrational numbers, and right triangle trigonometry.

Prerequisite: A full year of algebra.

Geometry

MATH-210

(F-W-S)

Five class periods. A course for students who have had a strong ninth-grade algebra course but little or no geometry. This course is a thorough and systematic presentation of standard synthetic Euclidean geometry. Emphasis is placed on the need for precision and clarity in the writing of formal proofs.

Prerequisites: A complete course in elementary algebra and good algebraic skills.

Geometry

MATH-220

(F-W-S)

Five class periods. This course continues the work of *MATH-210*, with increased emphasis on the algebraic and numerical aspects of geometry.

Prerequisite: *MATH-210*.

Geometry and Precalculus

MATH-280/0

(A YEARLONG COMMITMENT)

Five class periods. A yearlong course for extremely able entering students who have completed with distinction an intermediate algebra course but have not completed a yearlong geometry course. The course covers Euclidean geometry (both synthetic

and coordinate) and elementary functions. This course completes the diploma requirement and prepares students to enroll in *MATH-380/4*.

Prerequisite: *Placement by the department.*

Algebra Consolidation

MATH-300/4

(A TWO-TERM COMMITMENT)

Five class periods. A two-term course for students who have completed a yearlong geometry course and would benefit from algebra review prior to entering the precalculus sequence. The course begins with a comprehensive review of elementary algebra and concludes with topics in intermediate algebra (as listed in the course description of *MATH-320*). Upon completion of *MATH-300*, the instructor and department chair will determine whether a student takes *MATH-320* or *MATH-330* for the spring term.

Precalculus

MATH-320

(F-W-S)

Five class periods. For returning students, this course is taken after *MATH-220* (Geometry). Topics include properties of real numbers; factoring; fractional and negative exponents; radicals; absolute value; solutions of linear, quadratic, and radical equations; systems of equations and inequalities; and word problems. In addition, students are introduced to the more advanced features of the TI-84 Plus graphing calculator.

Prerequisite: *MATH-220 or its equivalent.*

Precalculus

MATH-330

(F-W)

Five class periods. An introduction and exploration of functions with abstraction. Multiple representations of a function—as a table of values, as a graph, and as an algebraic rule—are a central theme. Elementary functions (polynomial functions, in particular) and their transformations, compositions, inverses, and applications are emphasized.

Prerequisite: *MATH-320 or its equivalent.*

Precalculus

MATH-340

(W-S)

Five class periods. This course focuses on rational, exponential, and logarithmic functions. The TI-84 Plus is used for continued study of non-linear data sets with special attention to sets that grow exponentially and logarithmically. Elementary work with arithmetic and geometric sequences is included. Note that entering Seniors whose prior work has not satisfied the diploma requirement must complete *MATH-340* or *MATH-400*.

Prerequisite: *MATH-330 or its equivalent.*

Precalculus Trigonometry

MATH-350

(F-S)

Five class periods. An exploration of the circular functions: sine, cosine, and tangent. Topics include right triangle trigonometry, simple harmonic motion, applications, and proofs of trigonometric identities.

Prerequisite: *MATH-340 or permission of the department.*

Precalculus Parametric and Polar Curves

MATH-360

(F-W)

Five class periods. Students will learn how to represent points, sketch curves, and describe motion in two-dimensional space using parametric equations, polar coordinates, and vectors. In addition, students will study the graphs of the conic sections—parabolas, ellipses, and hyperbolas. *MATH-360* is the final course in the precalculus sequence.

Prerequisite: *MATH-350 or its equivalent.*

Off-Cycle Precalculus Sequence

MATH-330/3

MATH-340/1

MATH-350/2

MATH-360/3

Five class periods. The off-cycle sequence of our precalculus curriculum covers the same topics as the course sequences that start with *MATH-330* in the fall and winter. However, the topics are covered in less depth and with greater focus on essential skills and concepts. This course sequence is recommended for students who complete *MATH-300* during their lower or upper years or who are challenged by the pace and depth of our on-cycle sequence. Students who complete this sequence with a grade of 4 or better are prepared to take *MATH-575*. All other students are prepared to take *MATH-510* or *-530*.

Accelerated Precalculus

MATH-380/4

(A TWO-TERM COMMITMENT)

This two-term course begins with a review of polynomial functions and proceeds to cover logarithmic, exponential, and trigonometric functions, inverse functions, parametric equations, polar coordinates, matrices, vectors, complex numbers, and sequences and series. Upon successful completion of *MATH-380/4*, students will be ready to study *MATH-580*.

Prerequisite: *Successful completion of MATH-280/0 with a grade of 4 or higher or placement by the department.*

Elementary Functions II

MATH-400

(F)

Five class periods. A course primarily for entering Seniors who need to satisfy the diploma requirements in mathematics. The course focuses on functions and their applications, including polynomial, exponential, logarithmic, circular, and trigonomet-

ric functions. Strong emphasis is placed on graphing and the use of graphs as an aid in problem solving.

Prerequisite: *Credit for three years of high school mathematics or permission of the department.*

Elementary Functions I

MATH-400/4

(A TWO-TERM COMMITMENT)

Five class periods. This course covers the same topics as *MATH-400* but does so in two trimesters instead of one.

Prerequisite: *Credit for three years of high school mathematics or permission of the department.*

Elective Courses

Only courses with sufficient enrollment will be given.

Probability

MATH-410

(W)

Four class periods. Includes sample spaces, counting problems, sampling, conditional probability, random variables, expected value, variance, standard deviation, binomial and normal distributions. The computer is used on applications that are too time-consuming to perform by hand and to simulate experiments for which there are no models.

Prerequisite: *MATH-350 or its equivalent.*

Introduction to Discrete Mathematics and Programming

MATH-470

(F-W-S)

Five class periods. This course blends a study of programming (using the Python programming language) with mathematics relevant to computer science. Students learn how to design simple algorithms and write and test short programs in Python. The course covers Python syntax and style, as well as data types, conditional statements, iterations (loops), and recursion. Selected mathematical topics include sets, number systems, Boolean algebra, counting, and probability. A student in this course is eligible for credit in either mathematics or computer science. A student who wishes to receive mathematics credit should sign up for *MATH-470*; a student who wishes to receive computer science credit should sign up for *COMP-470*.

Prerequisite: *MATH-330 or permission of the department.*

Introduction to Calculus I

MATH-500/3

Five class periods. This course is a one trimester introduction to calculus. Topics include limits, rates of change, optimization, and areas under curves.

Prerequisite: *MATH-400/4 or an equivalent course in trigonometry and elementary functions.*

Introduction to Calculus II

MATH-500/5

(A TWO-TERM COMMITMENT)

Five class periods. Primarily for Seniors, but open to other students who want to continue the study of functions and get an introduction to calculus. The calculus topics will include limits, problems of optimization, rates of change, areas under curves, and lengths of curves.

Prerequisite: *MATH-350, -400, or an equivalent course in trigonometry and elementary functions.*

Calculus

MATH-510

(F)

Five class periods. Primarily for Seniors. Topics covered include a review of functions and graphing, limits, continuity, determination of derivatives and integrals from graphs of functions (not from their formal definitions).

Prerequisite: *MATH-360 or its equivalent or permission of department chair.*

Calculus

MATH-520/5

(A TWO-TERM COMMITMENT)

Five class periods. This is a continuation of *MATH-510*. Topics covered include the definite integral, the Fundamental Theorem of Calculus, further differentiation of functions, techniques and applications of integration. The most successful students will be in a position to do the AB Advanced Placement examination in calculus.

Prerequisite: *A grade of 3 or higher in MATH-510 or permission of the department.*

AP AB Calculus I

MATH-560

(S)

Five class periods. This is the beginning of the four-term calculus sequence that, together with *MATH-570*, covers the syllabus of the AB Advanced Placement examination. This term focuses primarily on differential calculus: limits, continuity, derivatives, and applications of derivatives. Some integral calculus may be covered if time permits. Graphical, numerical, and analytic methods will be used throughout the course.

Prerequisite: *MATH-360 or its equivalent, with no grade lower than a 3 in MATH-340, -350, and -360.*

AP AB Calculus II

MATH-570

(F)

Five class periods. This course continues the work of *MATH-560* in preparation for the AB Advanced Placement exam. Topics include integration and applications of integral calculus.

Prerequisite: *MATH-560 completed with at least a 3 or MATH-580.*

AP AB Calculus II**MATH-570/5**

(A TWO-TERM COMMITMENT)

Five class periods. A continuation of *MATH-570*, finishing the syllabus for the AB Advanced Placement exam.

Prerequisite: *MATH-570 completed with at least a 3 or MATH-590.*

AP Accelerated AB Calculus**MATH-575/0**

(A YEARLONG COMMITMENT)

Five class periods. A yearlong course in calculus that begins only in the fall. Satisfactory completion of this course prepares students for the College Board AB Advanced Placement exam. This course does not prepare students for *MATH-651* or *MATH-661*. This course may require more than the standard four to five hours of homework per week.

Prerequisite: *MATH-360 or its equivalent, with no grade lower than a 4 in MATH-340, -350, and -360. Those students who do not meet this requirement should take either MATH-510 or -530.*

AP BC Calculus I**MATH-580**

(S)

Five class periods. This is the beginning of a four-term calculus sequence recommended for students who are well prepared in precalculus. With *MATH-590* it covers the syllabus of the BC Calculus Advanced Placement examination. Topics covered include primarily differential calculus: limits, continuity, derivatives, the Chain Rule, related rates, and the Mean Value Theorem. Some integral calculus is also covered. Graphical, numerical, and analytic methods are used throughout the course.

Prerequisite: *MATH-360 or its equivalent, with no grade lower than a 4 in MATH-340, -350, and -360. Those students who do not meet this requirement should take either MATH-510 or -560.*

AP BC Calculus II**MATH-590**

(F)

Five class periods. This course continues the work of *MATH-580* in preparation for the BC Advanced Placement examination. Topics include integration and applications of integral calculus.

Prerequisite: *MATH-580 completed with a grade of at least a 4 or departmental permission.*

AP BC Calculus II**MATH-590/5**

(A TWO-TERM COMMITMENT)

Five class periods. A continuation of *MATH-590*, finishing the syllabus for the BC Advanced Placement examination.

Prerequisite: *MATH-590 completed with a grade of 3 or better, MATH-570/5 or -575/0 completed with a grade of 5 or better, or permission of the department.*

AP Accelerated BC Calculus**MATH-595/0**

(A YEARLONG COMMITMENT)

Five class periods. A yearlong course in calculus that begins only in the fall. Enrollment is limited to the most able mathematics students. Satisfactory completion of this course prepares students for the College Board BC Advanced Placement exam. This course may require more than the standard four to five hours per week of homework. In order to qualify for this course, returning students must perform satisfactorily on a special precalculus qualifying examination given the previous spring term.

Prerequisite: *MATH-360 or its equivalent, with no grade lower than a 5 in MATH-340, -350, and -360, plus permission of the department and demonstrated excellence on the MATH-595 qualifying exam.*

Honors Mathematics Seminar**MATH-630/1****MATH-630/2****MATH-630/3**

Four class periods. Each term's seminar will be devoted to one topic, which will be developed in depth. The term's topic will be announced the previous term. Recent offerings include Proof, Biostatistics, Group Theory, History of Mathematics, and Non-Euclidean Geometry. Participants need to be prepared to work on one topic in great detail and, in some seminars, to work as part of a team on the solution of problems.

Prerequisite: *MATH-590 or permission of the department.*

Multivariable Calculus and Linear Algebra**MATH-650**

(F)

Four class periods. The first term of this three-term sequence covers functions of many variables, partial differentiation, gradients, vectors, vector-valued functions, and multiple integration and its applications. During the winter term, the study of multivariable calculus will be completed with line integrals, Green's Theorem, and Stokes' Theorem. The remainder of the course covers topics from linear algebra, including row reduction, Gaussian elimination, LU decomposition, matrices, vector spaces, and applications.

Prerequisite: *MATH -590/5 or -595/0, and permission of the department.*

Multivariable Calculus and Linear Algebra**MATH-650/5**

(A TWO-TERM COMMITMENT)

Four class periods. A continuation of *MATH-650*.

Prerequisite: *MATH-650 with a grade of 3 or better, or permission of the department.*

Statistics

AP Statistics I

MATH-530

(F)

Five class periods. The first term of a yearlong sequence that prepares for the Advanced Placement examination in Statistics. This term primarily covers the exploratory analysis of data, making use of graphical and numerical techniques to study patterns, and developing plans for data collection of valid information.

Prerequisite: MATH-350 or permission of the department.

AP Statistics II

MATH-530/5

(A TWO-TERM COMMITMENT)

Five class periods. A continuation of MATH-530, finishing the syllabus for the Advanced Placement examination in May. Topics include probability as the tool for producing models, random variables, independence, normal distribution, simulation, sampling, statistical inference, confidence intervals, and tests of significance.

Prerequisite: A grade of 3 or higher in MATH-530.

Computer Courses

The mathematics department teaches introductory and advanced computer science courses and supports some more advanced independent study.

Programming Fundamentals: From Scratch to Python

COMP-350

(F-W-S)

Five class periods. This course begins with Scratch, a programming language that makes it easy to create interactive stories, games, and art. Students will learn about variables, conditional statements (if-else), and iterations (loops), and will design and implement their programming projects in Scratch's drag-and-drop environment. After Scratch, the course moves on to Python, a more sophisticated programming language. Using the Python packages TurtleGraphics and VPython, students will create attractive designs in two- and three-dimensional space. Throughout the course, we will discuss the challenges and the opportunities related to the explosion of computer use in the modern world.

Prerequisite: None.

Languages of the Web

COMP-450

(F-W-S)

Five class periods. The proliferation of websites and demand for increasingly complex content has led to an explosion of programming solutions for developing Web pages. This course introduces students to programming in JavaScript, one of the more popular options for dynamic websites. Along the way, students will explore the powerful features built into the latest

versions of the HTML language and associated style sheets, as well as the tools needed for deploying and managing their own websites.

Prerequisite: None.

Introduction to Discrete Mathematics and Programming

COMP-470

(F-W-S)

Five class periods. This course blends a study of programming (using the Python programming language) with mathematics relevant to computer science. Students learn how to design simple algorithms and write and test short programs in Python. The course covers Python syntax and style, as well as data types, conditional statements, iterations (loops), and recursion. Selected mathematical topics include sets, number systems, Boolean algebra, counting, and probability. A student in this course is eligible for credit in either mathematics or computer science. A student who wishes to receive mathematics credit should sign up for MATH-470; a student who wishes to receive computer science credit should sign up for COMP-470.

Prerequisite: MATH-330 or permission of the department.

AP Computer Science I

COMP-500

(F)

Five class periods. The first term of a yearlong course in algorithms, object-oriented programming, and data structures, guided by the College Board's AP Computer Science course description. The course covers Java language syntax and style, classes and interfaces, conditional and iterative statements, strings and arrays.

Prerequisite: MATH-340 or permission of the department.

AP Computer Science II

COMP-500/5

(A TWO-TERM COMMITMENT)

Five class periods. This course is the continuation of COMP-500. The emphasis is on Object-Oriented Programming (OOP), searching and sorting algorithms, recursion, data structures, and the design and implementation of larger programs, including the College Board's required case study and team projects. This course completes the preparation for the Advanced Placement exam in computer science.

Prerequisite: COMP-500.

Honors Computer Science Seminar

COMP-630

(F-W-S)

Four class periods. This class offers students with experience and advanced knowledge of computer science the opportunity to explore specific topics beyond the College Board's AP curriculum. Topics will vary from year to year and may include data structures, advanced Web page design, or graphical user interface design. This course may require more than the standard four or five hours per week of homework.

Prerequisite: A grade of at least 5 in COMP-500 or permission of the department chair.

MUSIC

Diploma Requirements in Music

- Entering Juniors must earn no fewer than a total of four credits in art, music, and theatre and dance, with at least one credit each in art and music. Those who enter as Juniors should complete one credit in music and one credit in art by the end of their Lower year.
- New Lowers must earn no fewer than three credits in art, music, and theatre and dance, with at least one credit each in art and music.
- New Uppers must take at least one term in either art or music.
- New Seniors should take at least one term of art, music, or theatre.

Music Placements

All entering students must fill out a music placement questionnaire to determine the level at which they will enter the music curriculum. The Department of Music will place students as follows:

- Entering Juniors and Lowers without much previous experience in music will usually enter the curriculum by taking *MUSC-225*; entering Uppers and Seniors without much previous experience will take *MUSC-200*.
- Juniors and Lowers who read music and who have played an instrument for several years, but who have not had much formal classroom study, generally enter the curriculum by taking *MUSC-235*. Uppers and Seniors with a similar level of experience will enter the curriculum by taking a 300-level elective.
- Students in all grades who read music, are experienced on an instrument, and demonstrate proficiency in music theory will be placed into *MUSC-400*. (Note: Entering Juniors who have been placed into *MUSC-400* and who are planning to take the entire yearlong AP Music Theory sequence during their Upper or Senior year may petition for permission to postpone their first term of music beyond the end of lower year.

The course into which each student is placed serves as the prerequisite for all electives. Successful completion of *MUSC-225*, *MUSC-200*, or *MUSC-235* qualifies students for any 300-level Intermediate Elective (please note prerequisite for *MUSC-320*) and *MUSC-485*. Successful completion of *MUSC-400* qualifies students for any 300-level and most 400-level electives.

Introductory Courses

The following three courses contribute toward satisfying the diploma requirement in music.

The Nature of Music

MUSC-200

(F-W-S)

Five class periods. Open to Uppers and Seniors only. This course offers a basic introduction to music literature, theory, performance, and composition. Music from many cultures and historical periods is examined in an attempt to increase student awareness of the patterns of syntax and vocabulary that comprise all musical language. Students compose several original compositions, and they also receive instruction on musical instruments. No previous experience in music is required.

The Nature of Music A

MUSC-225

(F-W-S)

Five class periods. Open to Juniors and Lowers only. This course offers a basic introduction to music literature, theory, performance, and composition. Music from many cultures and historical periods is examined in an attempt to increase student awareness of the patterns of syntax and vocabulary that comprise all musical language. Students compose several original compositions, and they also receive instruction on musical instruments. No previous experience in music is required.

The Nature of Music B

MUSC-235

(F-W-S)

Five class periods. Open to Juniors and Lowers only. This course is designed for students who have had some experience reading music and playing an instrument. As a more advanced version of *MUSC-225*, it will include more extensive experiences in composition. Study of some core works of music literature from a variety of cultures will help develop listening skills, and there will be opportunities for live music-making in class.

Intermediate Electives

Each of the following upper-level courses requires a course taken previously at or above the 200 level, or placement determined by performance on the music placement test.

Jazz History

MUSC-310

(W-S)

Four class periods. This course begins by examining jazz's mixture of African and European traditions and the subsequent pre-jazz styles of spiritual, blues, and ragtime. It then proceeds with a study of 20th-century jazz styles, beginning with New Orleans and culminating with the multifaceted creations of today's artists. Along the way the course pays tribute to the work of some of jazz's most influential innovators, including Louis Armstrong, Duke Ellington, Count Basie, Billie Holiday, Charlie Parker, and Miles Davis. Original recordings, photographs, and videos are used extensively throughout the term. (Mr. Cirelli)

Improvisation**MUSC-320**

(S)

Four class periods (two singles, one double). The art of improvisation has appeared in the musical styles of many different cultures, though it is best known for its central role in jazz performance. Students will begin by employing and refining their aural skills while improvising in the styles of early blues and jazz musicians. We will then explore more advanced harmonic concepts and begin improvising in increasingly complex styles, including those of contemporary popular music and modern jazz. Assessments will include quizzes, tests, transcriptions, and performance. (Mr. Cirelli)

Prerequisite: *Open to intermediate and advanced instrumentalists and vocalists from all musical backgrounds who are familiar with music notation.*

Topics in Western Music History**MUSC-330/1****MUSC-330/2**

Five class periods.

Fall term—A one-term survey of Western music history focusing on 18th-century Classicism and 19th-century Romanticism. Music is viewed as a mirror of its time. Selected readings and repertoire from these musical time periods are studied through melody, harmony, rhythm, form, and style, as well as literature, religion, mythology, politics, and biographies.

Winter term—A one-term survey of Western music history focusing on music from the Medieval, Renaissance, Baroque, and Contemporary time periods. Included is the study of American music, including jazz and rock genres. Repertoire from these musical time periods is studied through melody, harmony, rhythm, form, and style, as well as literature, religion, mythology, politics, and biographies. (Mr. Lorenço)

Survey of Music History**MUSC-330A/3**

Five class periods. A one term survey of Western music history. The course progresses chronologically from classical antiquity to the music of today, exploring along the way the religious, social, historical, and human issues surrounding music and its composition. Students who took *MUSC-330/1* and/or *MUSC-330/2* are not eligible for this course. (Mr. Lorenço)

African Music and Culture**MUSC-340**

(W-S)

Honors/Pass/Fail. Four class periods. This course introduces the role of music in indigenous Africa with an emphasis on Yoruba Orisha Music and its linguistic dimension. It teaches both improvisational and ensemble skills, and cites Santeria, Candomble, Lucumi, Vodum, Shungo, and Bembe as examples of Yoruba-derived cultural and musical practices in the Americas. If failed, this course cannot be made up by examination. In addition, this course cannot be taken as part of a four-course program. A \$30 fee is charged for the use of the school's African drums. (Mr. Alade)

Film Scoring: Influencing Audiences through Sound and Silence**MUSC-350**

(S)

Five class periods. In this course, students will study film music through extensive compositional exercises, analysis of film music from various genres and time periods, and readings regarding the historical uses and practices of film music composition. The course will begin with an introduction to a wide variety of compositional styles and techniques employed throughout the history of film, including changes resulting from increased technological resources throughout the century. Students will then engage in several composition projects in which they will compose music for film scenes from different genres, such as drama, horror, romance, and action/adventure. Though this course will primarily focus on music from the 20th century, students will also learn about how certain composers connected music to visual images in classical concert music prior to 1900. (Ms. Landolt)

Electronic Music**MUSC-360**

(F-W-S)

Four class periods. This composition course is designed to enable students with modest notational skills to use electronic equipment in order to compose music. Equipment used includes mixing board, analog and four-track tape recorders, digital stereo and eight-track recorders, analog and digitally controlled synthesizers, drum machine, Macintosh computer, and sequencing software (Professional Performer). Projects include compositions in the style of musique concrète and other sound collages using synthesizers. Space limitations in the electronic music studio require that the course be limited to nine students per term. Students must reserve three two-hour private work sessions in the studio per week. A lab fee of \$30 is charged for the use of the equipment. This course does not focus on popular music. *MUSC-360*, if failed, cannot be made up by examination. (Mr. Monaco)

Advanced Electives

Each of the following courses may require more than the standard four to five hours per week of homework.

Introduction to Theory and Composition**MUSC-400**

(F-W)

Five class periods. This course is designed to give students a vocabulary to further understand and describe the music they will encounter. After beginning the year learning hand-written musical notation, the study of scales, intervals, tonality, harmony, melodic organization, voice leading in two parts, and harmonic dictation ensues. After this study is complete, students will be in a position to knowledgeably describe every aspect of a typical piece of music that they may come across. Ear-training skills are developed through dictation and sight singing. Students will begin composing near the end of the term, but it should be noted that most compositional activity will occur in the winter and spring. Those taking this course in the fall are encouraged to combine it with *MUSC-540* and *MUSC-550* to form a yearlong AP Music Theory sequence.

The Musical Brain

MUSC-410

(W)

Four class periods. It's difficult to imagine daily life without music or an iPod; music is an integral part of the personal and communal tapestry of daily life. This elective will explore answers to why music matters so much to us as individuals and as a species. We will reflect upon the role of music in our own lives through an introduction to the rapidly evolving field of inquiry and research related to music and the brain. Through reading assignments, listening assignments, and classroom activities, we will explore the basic science of sound, musical perception, musical cognition, and current theories regarding the role of music in evolutionary biology. Assessment will be based upon regular writing assignments and a culminating final project. (Ms. Aureden)

Prerequisite: Successful completion of a music course at the 200 level or above.

Advanced Electronic Music

MUSC-460

(S)

Four class periods. This course continues to develop the skills and techniques introduced in *MUSC-360*. A \$30 lab fee is charged for the use of the equipment. *MUSC-460*, if failed, cannot be made up by examination. (Mr. Monaco)

Prerequisite: *MUSC-360*.

Out of Tune: Music and the State in the Twentieth Century

MUSC-485

HIST-SS485

(S)

Interdisciplinary course; see Interdisciplinary Studies, page 34, for full description.

Chamber Music Performance Seminar

MUSC-500C

(S)

Four class periods. This summary course affords students an opportunity to apply their theoretical knowledge to practical music making through the analysis and performance of chamber music. The process of performance and its attending anxieties also will be studied through readings and exercises. Class work consists of sight reading, performing, coaching, and discussing chamber works and performance issues. Homework consists of individual practice, group rehearsal, and readings from books about performance. Students are expected to be advanced instrumentalists and they generally will have taken at least *MUSC-400*. Because different literature is studied each term, this course may be taken more than once.

Prerequisite: Permission of the department. If failed, this course cannot be made up by examination.

Jazz Performance Seminar

MUSC 500J

(W)

Four class periods. This course affords students an opportunity to apply their knowledge to practical music-making through the analysis and performance of jazz. The process of performance and its attending anxieties also will be studied through readings and exercises. Class work consists of theory exercises, analysis of recordings, study of performance practices in each style period, and in-class performance. Homework consists of individual practice, group rehearsals, and reading assignments. Students are expected to be advanced instrumentalists and will have taken a 300-level music course. Because different literature is studied each term, this course may be taken more than once. (Mr. Cirelli)

Prerequisite: Permission of the instructor. If failed, this course cannot be made up by examination.

Brazilian Cultural Studies

MUSC-530

ENGL-530AB

(S)

Interdisciplinary course; see Interdisciplinary Studies, page 34, for full description.

Intermediate Theory and Composition

MUSC-540

(W)

Five class periods. Continuing from where *MUSC-400* leaves off, this course begins the students' hands-on compositional development. Small pieces are composed almost nightly as students now begin to demonstrate what they previously learned to recognize and describe. Also in this term, students will compose several larger pieces that will be written for and recorded by classmates. As the term progresses, the chords of Western music are incorporated into their musical vocabulary one by one. Further study in sight singing and ear training help to continue that development. In most years, this term includes a field trip to see the Boston Symphony Orchestra in concert.

Prerequisite: *MUSC-400* or permission of instructor.

Advanced Theory and Composition

MUSC-550

(S)

Five class periods. Completing the music theory sequence, the focus for the beginning of this term is on preparation for the AP exam in May. Students study non-dominant seventh chords, applied dominant seventh chords, and musical form before a week of AP prep. After the AP exam, a larger project is decided upon. Past projects have included studying Chopin's piano preludes, examining poetic meaning in Schubert's songs, and composing a 3-5 minute work.

Prerequisite: *MUSC-540* or permission of instructor.

Applied Music

All students who are interested in joining a vocal or instrumental performance ensemble are encouraged to do so. Participation in a music ensemble is usually extracurricular, with no academic credit granted. Those wishing to receive academic credit for ensemble participation must simultaneously take private lessons or attend a weekly music theory seminar. Whether participating for credit or as an extracurricular activity, students are expected to attend all rehearsals and performances.

Those who wish to enroll in a 900-level performance-based course (ensemble for credit) may do so at any time and, if they desire, repeatedly. Please note, however, that ensembles for credit (*MUSC-900* through *MUSC-906*) may be counted toward the diploma requirement in the arts only with prior permission from the Department of Music. If permission is granted, students will be allowed to count ensembles for credit toward the diploma requirement only once, and may do so only after taking their first course in music. Instrument and Voice Lessons for credit (*MUSC-910*) cannot be counted toward fulfilling the diploma requirement in the arts.

Chorus

MUSC-900

(F-W-S)

Two class periods. Open to all qualified students. The chorus is the Academy's major singing group composed of mixed voices, and it performs a variety of choral works, both sacred and secular. Those wishing to take the course on a non-credit basis need no previous choral participation, just a desire to work hard and attend all the rehearsals. Students taking the course for credit must be taking either voice lessons or a weekly seminar in music theory. If they have not sung in the chorus before, they may take the course for credit only with the permission of the instructor. This course, if failed, cannot be made up by examination. (Mr. Walter)

Fidelio Society

MUSC-901H

(F-W-S)

Two class periods. Open to all classes. This small group of mixed voices is selected from the chorus (*MUSC-900*). It performs on numerous occasions throughout the year both on chorus programs and on its own. Its repertoire includes music of all types, early and modern, sacred and secular. Membership is by audition and is conditional upon continued good standing in the chorus. A student may take *MUSC-901H* and *MUSC-900* simultaneously, but only one will be for credit. This course, if failed, cannot be made up by examination. (Mr. Walter)

Band

MUSC-902

(F-W-S)

Two class periods. Open to all qualified students. Tryouts are held any time before the beginning of a term to test the student's ability and to arrange for seating. There are some school-owned instruments available for student use. All types of music for wind ensemble are rehearsed, including marches, as well as classical, popular, and show music. Some sight-reading is done, and at least one public concert per term is given. Students taking

this course for credit must be taking either instrumental lessons or a weekly seminar in music theory. This course, if failed, cannot be made up by examination. (Mr. Monaco)

Jazz Band

MUSC-903H

(F-W-S)

One class period. Open to all qualified students. Auditions are held at the beginning of the term, as usually only one player per part is accepted. This ensemble is in a typical big band format and performs the repertoire of the groups of Count Basie, Duke Ellington, Thad Jones, and Woody Herman, as well as contemporary Latin jazz and jazz/rock fusion compositions. Membership is conditional on continued good standing in the band. Students taking this course for credit must either be taking instrumental lessons or a weekly seminar in music theory. This course, if failed, cannot be made up by examination. (Mr. Cirelli)

Corelli Chamber Ensemble

MUSC-904

(F-W-S)

Two class periods. Open to all classes, but membership consists primarily of Juniors and Lower. Students taking *Corelli Chamber Ensemble* for credit attend Symphony Orchestra and Corelli Chamber Orchestra rehearsals each week. The Corelli Chamber Ensemble performs string orchestral literature and performs once each term. Students electing to take *Corelli Chamber Ensemble* for credit must either be taking instrumental lessons or a weekly seminar in music theory. This course, if failed, cannot be made up by examination. (Ms. Aureden and Ms. Barnes)

Amadeus Chamber Ensemble

MUSC-905

(F-W-S)

Two class periods. Open to all classes. Students taking *Amadeus Chamber Ensemble* for credit attend Symphony Orchestra and Amadeus Chamber Orchestra rehearsals each week. The Amadeus Chamber Ensemble performs string orchestral literature and performs once each term. Students electing to take *Amadeus Chamber Ensemble* for credit must either be taking instrumental lessons or a weekly seminar in music theory. This course, if failed, cannot be made up by examination. (Ms. Landolt)

Chamber Orchestra

MUSC-906H

(F-W-S)

Two class periods. Open to all classes. Most of the music played is for string orchestra; the best winds in the school are invited to join for larger works. While Chamber Orchestra may be elected as a credit-bearing course, it is also an activity in which all are invited to participate. Students taking this course for credit must either be taking instrumental lessons or a weekly seminar in music theory. This course, if failed, cannot be made up by examination. (Mr. Orent)

Private Instrument and Voice Lessons

MUSC-909

(F-W-S) (NON-CREDIT)

One class period. Weekly non-credit lessons are available on all band and orchestral instruments and, in addition, on the piano (classical and jazz), organ, harpsichord, harp, guitar (classical, folk, rock, and jazz), bagpipes, and voice.

There is an additional fee for private lessons; information regarding this fee is available through the Department of Music. Keyboard players are assessed a charge of \$30 per term for their use of practice pianos and organs. The Academy owns many other instruments that may be rented for \$30 per term. Financial assistance for lessons and/or instrument rental is available for students who are on scholarship.

Private Instrument and Voice Lessons

MUSC-910

(F-W-S)

Two class periods per week, plus required attendance at three on-campus concerts per term. Open to Lower, Upper, and Seniors. Juniors may enroll in the course only with the permission of the department chair. One class meeting each week is a 30-, 45-, or 60-minute instrumental or voice lesson. The other weekly class meeting is a theory seminar that reinforces notational and aural skills. Lessons are available on all band and orchestral instruments and, in addition, on the piano (classical and jazz), organ, harpsichord, harp, guitar (classical, folk, rock, and jazz), bagpipes, and voice.

MUSC-910 as a credit course—instrumental lessons may be taken for credit or non-credit—is designed for students of all levels of ability who wish to study an instrument seriously. Instrumental study should not be entered into lightly; this work requires great commitment, self-motivation, independence, and discipline. In order that maximal progress is accomplished in minimal time, *MUSC-910* credit students are expected to practice one hour every day. They must also prepare for a performance of their work at the end of the term. *MUSC-910* does not count toward fulfilling a credit of the arts requirement.

There is an additional fee for private lessons; information regarding these fees is available through the Department of Music. Keyboard players are assessed a charge of \$30 per term for their use of practice pianos and organs. The Academy owns many other instruments that may be rented for \$30 per term. Financial assistance for lessons and/or instrument rental is available for students who are on scholarship. A *MUSC-910* credit student who is classified by the Department of Music as a beginner MUST take *MUSC-910* for two consecutive trimesters. *MUSC-910*, if failed, cannot be made up by examination.

NATURAL SCIENCES

To participate fully in society, citizens require knowledge of scientific issues and an understanding of how those issues relate to their lives. People who are broadly educated and who also have special expertise in the sciences are vital to the well-being of our planet and its inhabitants. The science program is focused around four major goals.

In fulfilling the science requirement, Phillips Academy students should demonstrate:

1. *They can do science.* A student should pose testable questions and formulate hypotheses; design and conduct experiments; organize, analyze, and interpret results and information; conceptualize and reason through problems, both qualitatively and quantitatively; and articulate and present clearly and accurately ideas, results, and analysis in an appropriately selected format.
2. *They are scientifically literate.* A student should think clearly and critically about major issues relating to science; gain appreciation of and experience with the natural world; perceive the relevance of science to everyday life, including global environmental issues; and recognize the connections and interdependence among the traditional branches of science and between science and other fields.
3. *They participate comfortably and fully in an inclusive community of learners.* Students and teachers should work effectively with persons of varied backgrounds, interests, and abilities in scientific collaboration, perceive the needs of the individual, team, or community, and work to meet those needs.
4. *They accept responsibility for the process of personal education.* A student should play an active role in discussions, experiments, and decisions; ask questions, question answers, and maintain an independence of thought while engaged in learning; recognize that school is a piece of the continuum of lifelong learning, for science is a rapidly evolving field; and, hence, acquire skills that will allow one to learn beyond the halls of academia.

The diploma requirement in science is two yearlong science courses. A strong program will include some experience in biology, chemistry, and physics. Most four-year students take biology in ninth grade, followed by chemistry in 10th grade; however, individual interests, backgrounds, and abilities may indicate other appropriate sequences.

The division of natural sciences offers a variety of introductory and advanced courses, yearlong and term-contained in biology, chemistry, physics, and interdisciplinary fields. Staffing of yearlong courses is the first priority and students who wish to take a full year of science can be so guaranteed only by taking a yearlong course. Enrollment in term-contained courses is limited and determined by seniority.

Biology

Most Juniors will take *BIOL-100* as their introductory science course. Uppers and Seniors are placed in *BIOL-540* or *-560*, *-570*, and *-580* by the department chair. In general, students who have had a year of biology and a 6 in *CHEM-250* (or equivalent), a 5 or higher in *CHEM-300* (or equivalent), or a 4

or higher in *CHEM-550* or *-580* (or equivalent) will be placed in the *-560*, *-570*, *-580* sequence.

Lowers may take biology only by special permission from the department chair.

Introduction to Biology

BIOL-100/0

(A YEARLONG COMMITMENT)

Five class periods that include significant time in the laboratory. This course is for Juniors. *BIOL-100* is theme-based and focused on major biological topics. Studying a core text will be supplemented with other readings, writing assignments, and data analysis and interpretation. Students will learn a variety of study skills and will have an introduction to library research tools. Laboratory experiments and fieldwork are designed to acquaint students with fundamental biological principles and to build skills in the methods and techniques used to elucidate those principles.

Animal Behavior

BIOL-420

(F)

Five class periods that include significant time in the laboratory or in the field. Open to Uppers and Seniors who have had one year of laboratory science, the course is designed to familiarize the student with the basic principles of animal behavior. The topics that receive the greatest emphasis are territoriality, aggression, mating strategies, courtship, parental behavior, migration, dominance, and the evolution of behavior patterns. Throughout the course, an effort is made to relate the behavior of animals to the behavior of humans. A project or a research paper will be required.

Ornithology

BIOL-421

(S)

Five class periods that include significant time in the laboratory or in the field. Open to Uppers and Seniors who have completed a yearlong science course.

No other group of chordates has captured the human imagination like birds. In the United States alone, approximately 30 million homes have installed birdfeeders, and the sale of feeders, seed, binoculars, and bird guides has become a multibillion-dollar business. The goal of this course is to provide an in-depth look into the world of birds by studying the behavior, anatomy, physiology, and natural history of these feathered vertebrates. The Andover area is rich in habitat diversity and corresponding bird species. A portion of the course will be dedicated to learning the identity (both visually and acoustically) of a segment of this local population. Labs will include numerous field trips and the study of the natural history of birds, using bird mounts, nesting boxes, feathers, and films.

The Root of It All: Plants in the Modern World

BIOL-430

(F)

Five class periods. Open to Uppers and Seniors. Plants play a central role in the ecology of Earth as well as in ancient and modern economies. They form the foundation of most of the

Earth's ecosystems, providing habitat for organisms; absorbing carbon dioxide and exhaling oxygen; playing a central role in cycling water and other nutrients; and providing mankind with food, fuel, and other resources. Plants have been mined for chemicals useful in industry and medicine. Further, plants are currently being developed and used as a vehicle for use in bio-engineering and biotechnology. In this seminar course, you will explore the diverse roles plants play in the world. After a brief introduction to the basic biology of plants, topics to be explored may include plant evolution, ecology and reproduction, invasive and parasitic plants, plants in medicine and pharmacology, plant domestication and agriculture, and the use of plants in biotechnology, biofuels, bioremediation, and industry. This is a research seminar course, so a variety of readings from multiple sources will be assigned, and students will be expected to research and write a major term paper as part of their assessment.

Microbiology

BIOL-450

(W)

Four class periods. Open to Uppers and Seniors who have had one year of laboratory science. From AIDS, tuberculosis, and malaria to strep throat and the common cold, bacteria, parasites, and viruses affect our quality of life and are major obstacles to world development. This course will examine public health threats posed by selected microorganisms. We will study the biology and epidemiology of these microorganisms, learn how to keep ourselves healthy, and develop an awareness of personal and global public health issues.

Topics in Advanced Biology I

BIOL-540

(F)

Five class periods. Open to Uppers and Seniors. This is the first term of a yearlong sequence covering advanced topics in biology. This term focuses primarily on the cell, touching on topics including cell structure and function, energy metabolism, cell reproduction, Mendelian and molecular genetics, DNA technology, and genomics. Laboratory work is an integral part of this course. In addition, time is set aside in the fall to learn about Andover ecology. The yearlong syllabus for this course provides appropriate preparation for the SAT Subject Test but does not provide specific preparation for the AP exam.

Prerequisite: *One yearlong course in chemistry with a grade of 4 or better. Lowers who received a final grade of 3 or below in chemistry should enroll in a physics course upper year and BIOL-540 senior year. Students who received a final grade of 6 in CHEM-250, 5 or 6 in CHEM-300, or a grade of 4 or higher in CHEM-550 or -580 should take BIOL-560, -570, and -580 instead. Final decisions about placement in BIOL-540 or BIOL-560, -570, -580 will be made by the department chair.*

Topics in Advanced Biology II

BIOL-540/5

(A TWO-TERM COMMITMENT)

Five class periods. A continuation of *BIOL-540*. The final two terms of *BIOL-540* emphasize evolution and the origins of life, animal diversity in form and function, human anatomy and physiology, plant biology, and ecology. In addition, time is set

aside in the winter to study major diseases of the world, and in the spring to discuss important global ecological issues. The yearlong syllabus for this course provides appropriate preparation for the SAT Subject Test but does not provide specific preparation for the AP exam.

Prerequisite: *Completion of fall term BIOL-540.*

Cellular Biology

BIOL-560

(F)

Six class periods including time each week in the laboratory. Following a brief review of chemical principles, the course examines the major classes of biomolecules and how they are synthesized and degraded in the cell, with emphasis on reactions associated with energy conversion pathways such as respiration and photosynthesis. Enzyme function is considered both in terms of mechanisms of action and with regard to kinetics. The relationship between structure and function at the molecular level is emphasized in studies of molecular genetics and the control of genetic expression. Biotechnology is introduced through the laboratory. Not open to those who have had *BIOL-540*. This course may require more than the standard four to five hours of homework per week.

Prerequisite: *A grade of 6 in CHEM-250, a 5 or higher in CHEM-300, or a 4 or higher in CHEM-550 or -580. The department chair will make final decisions about placement of students in BIOL-540 or BIOL-560, -570, -580.*

Human Anatomy and Physiology

BIOL-570

(W)

Six class periods including an in-depth consideration of some of the major systems of the human body. Emphasis is placed on the relationship between structure and function at the cellular, tissue, organ, and organ system levels. Not open to those who have had *BIOL-540*. This course may require more than the standard four to five hours of homework per week.

Prerequisite: *BIOL-560 or permission of the instructor and the department chair.*

Evolution and Ecology

BIOL-580

(S)

Six class periods that include significant time in the laboratory or in the field. Sustainability and change are the central themes through which we will consider evolution and ecology. Evolution is a major unifying theme in biology, and the mechanism of natural selection serves as a foundation for examining ecosystems and relationships between populations, including humans. A short library research paper will be required. Not open to those who have had *BIOL-540*. This course may require more than the standard four to five hours of homework per week.

Prerequisite: *BIOL-560 and/or -570 or permission of the instructor and the department chair.*

Molecular and Cellular Biology: Laboratory Research

BIOL-600

(F-S)

Open to Uppers and Seniors. Permission of the instructor is required. Meets eight class periods (four double periods) a week. Students will learn laboratory techniques through work with model organisms and experimental systems such as bacteria, mammalian cell culture, and *C. elegans*. After learning a core of methodologies that are used in professional labs, students will apply them to focused research projects, oftentimes performed in collaboration with professional scientists at other institutions. Reading articles in scientific journals is a significant part of a student's research. Students also will be asked to keep a lab journal and to write and present a scientific paper. This course, if failed, may not be made up by examination.

Prerequisite: *One year of 500-level biology and one year of chemistry with grades of 4 or above.*

Molecular and Cellular Biology: Independent Laboratory Research

BIOL-610/1

BIOL-610/2

BIOL-610/3

Students wishing to continue work from *BIOL-600* may apply directly to the instructor for permission to enroll in *BIOL-610*. Enrollment is limited and is at the discretion of the instructor and the chair of the Department of Biology. Laboratory schedules will be determined on a case-by-case basis; however, a student must be able to be in the lab for a minimum of eight hours per week at times when the instructor is available for supervision. This course is an advanced course that may require more than the standard nine hours of work per week. Requirements for successful completion of the term are similar to those for *BIOL-600*. This course, if failed, cannot be made up by examination.

Chemistry

The chemistry department offers two yearlong introductory courses in chemistry, each of which fulfills part of the diploma requirement for a laboratory science. Placement in *CHEM-250* and *CHEM-300* is generally based on concurrent mathematics placement. Students who wish to take the Chemistry AP exam may prepare for it by taking *CHEM-500*, *CHEM-550*, or *CHEM-580*.

Introduction to Chemistry

CHEM-250/0

(A YEARLONG COMMITMENT)

Five class periods per week. An introduction to the chemical view of the material world, including atomic theory, atomic structure, chemical reactions, the nature of solids, liquids, gases, and solutions, general equilibria, acid-base theories, electrochemistry, and aspects of nuclear chemistry. Emphasis is placed on developing problem-solving skills as well as on making connections between chemical principles and everyday life. A college-level text is used, but the pace of this course is adjusted to ensure that

students have ample opportunity to ask questions. Laboratory work is an integral part of the course. The syllabus is appropriate preparation for the College Board Subject Test. High honors work each term adequately prepares a student for *CHEM-580*.

Corequisite: Registration in *MATH-210* or above.

NOTE: This course is NOT open to Juniors.

College Chemistry

CHEM-300/0

(A YEARLONG COMMITMENT)

Five class periods. This course is an introduction to the theoretical framework of modern chemistry, including atomic structure, chemical bonding, phase changes, solutions, chemical reactions, thermodynamics, kinetics, general equilibria, acid-base equilibria, electrochemistry, and aspects of inorganic and nuclear chemistry. Emphasis is placed on developing problem-solving skills and understanding the experimental basis of theories. A college-level text is used. Laboratory work is an integral part of the course. The syllabus of this course is appropriate preparation for the College Board Subject Test.

Corequisite: Registration in at least *MATH-320* or above, with the exception of those students enrolled in *MATH-280*.

Prerequisite: Grade of 4 or above in the previous mathematics course.

NOTE: Juniors who do not maintain an 85% average on the first two tests in *CHEM-300* will be switched to *BIOL-100* immediately.

Chemistry of the Environment

CHEM-460

(NOT OFFERED IN 2013–2014)

Four class periods. Open to Uppers and Seniors only. This course is concerned with the effect of chemistry on the earth and the implications of human action on the environment. Current issues—such as global warming, ozone depletion, air and water pollution, chemical waste, and alternative sources of energy—are discussed. Chemical theories and principles are introduced as needed.

Prerequisite: One year of biology, chemistry, or physics.

Advanced Placement Chemistry

CHEM-500/0

(A YEARLONG COMMITMENT)

Five class periods. *CHEM-500* adheres to the revised AP Chemistry syllabus adopted in the 2013–2014 school year. This course will focus on six “Big Ideas” in chemistry: the atomic model; property/structure correlations; changes that happen in chemical reactions; rates of reactions; the laws of thermodynamics; and the breaking and making of chemical bonds. Students who qualify for *CHEM-550* or *-580* must sign up for those classes. Students not eligible for *CHEM-550* or *-580* who wish to take a second year of chemistry should sign up for this course after taking physics. This course may require more than the standard four to five hours per week of homework.

Prerequisites: One year of chemistry (either *CHEM-250* or *-300*) and *PHYS-400*.

Accelerated Advanced Chemistry

CHEM-550/0

(A YEARLONG COMMITMENT)

Six class periods, two of which are in the laboratory. This course is not open to students who have taken *CHEM-300* or its equivalent, or to Juniors, with the exception of those Juniors enrolled in *MATH-650*. This is a rigorous course that treats the topics addressed in *College Chemistry* in greater depth and prepares students for the AP exam in chemistry. Laboratory work is an integral part of the course. This course may require more than the standard four to five hours per week of homework. The syllabus of this course is appropriate preparation for the College Board Subject Test.

Prerequisite: Grade of 5 or above in each term of *CHEM-250*. Students with no previous chemistry who are in *MATH-380* or above may enroll in this course. Students with no previous chemistry who are in *MATH-360* or below may enroll in this course only with permission from the department chair.

Prerequisite: Grade of 5 or above in the previous mathematics course.

Advanced College Chemistry

CHEM-580/0

(A YEARLONG COMMITMENT)

Six class periods. This rigorous second-year course builds on principles learned previously, prepares students for the Advanced Placement examination, and includes topics beyond the AP syllabus. This course may require more than the standard four to five hours per week of homework. Laboratory work is an integral part of the course. Students will have an opportunity to review current literature on selected topics or select a lab research topic in preparation for a class seminar they will present in lieu of a final exam at the end of the spring term.

Prerequisite: Grade of 6 in each term of *CHEM-250* or a 5 or above in each term of *CHEM-300*.

Organic Chemistry

CHEM-610

(W)

Four class periods. This course introduces many of the basic reactions and concepts students will encounter in their future studies of chemistry, biology, or medicine. Rather than covering a large number of reactions, as might happen in a second-year (full year) college organic chemistry course, this course emphasizes an understanding of general principles of reactivity and mechanism. The classroom work is supplemented by demonstrations through which students learn some of the fundamental tools of this highly empirical science. In addition, each student gains detailed knowledge of an area of active research related to organic chemistry. After selecting a topic of interest, each student prepares a paper and a class seminar, using current scientific literature. This course may require more than the standard four to five hours per week of homework.

Prerequisite: Completion of either *CHEM-550* with a 5 or above each term or *CHEM-580* with a yearlong grade of 5 or above.

Interdisciplinary Science

Environmental Science: Global Climate Change

SCIE-410

(W)

Five class periods. Open to Seniors and to Uppers who have completed one year of laboratory science. This course may be taken in addition to or independently of *SCIE-420* and/or *SCIE-430*. This course prepares students to grasp the science behind the politics. The course begins with an overview of climate science, including atmospheric composition, major biogeochemical cycles, principles of energy conservation and flow, the greenhouse effect, atmospheric and oceanic circulation, and natural climate variability. We then investigate recent anthropogenic climate change, examining both causes and consequences. We will primarily consider impacts on ecological systems, but also assess impacts on public health, economics, and global justice. The second half of the course will address the response to global climate change by investigating mitigation strategies. Students will analyze current and potential future sources of energy, both nonrenewable and renewable. Readings will include original scientific literature, nonfiction books and essays, text excerpts, and news coverage.

Environmental Science: Food, Agriculture, and the Future

SCIE-420

(S)

Five class periods. Open to Seniors and to Uppers who have completed one year of laboratory science. This course may be taken in addition to or independently of *SCIE-410* and/or *SCIE-430*. This course examines agriculture as a major driver of global environmental change and public health trends. We will explore the demands placed on food production by population growth and a dietary transition, the chemical origins and ecological impacts of fertilizer, and the implications of limited resources of water, land, and oil. The course will integrate fundamental environmental principles of nutrient cycling and energy flow, provide an introduction to environmental economics and policy, and examine how agriculture affects land use, climate change, and biodiversity. We will explore public health impacts of agriculture including food safety, antibiotic resistance, and the rise of obesity and diabetes. Finally, we will consider the future of agriculture and food. Readings will include original scientific literature, nonfiction books and essays, text excerpts, and news coverage. Students should be prepared to undertake a term project.

Environmental Science: Water Resources

SCIE-430

(F)

Five class periods. Open to Seniors and to Uppers who have completed one year of laboratory science. This course may be taken in addition to or independently of *SCIE-410* and/or *SCIE-420*. As complex as natural resource issues are, many still revolve around a simple molecule: water. From desertification to pollution to discussion of “peak water,” water shapes the world.

This course takes an interdisciplinary and topical look at water, with a focus on freshwater. We will start with an examination of hydrology basics, using Andover as a case study to understand the relationships of groundwater, surface water, aquifers, drinking water, water use, and stormwater management. We will then examine through various lenses, including ecology, hydrology, toxicology, economics, and environmental law and policy three major issues related to freshwater: desertification, water quality and pollution, and allocation of global freshwater. Readings will include original scientific literature, nonfiction books and essays, text excerpts, and news coverage. Students should be prepared to undertake a term project.

Love That Dirty Water: The Global Sanitation Challenge

SCIE-435

(W)

Five class periods per week. Open to Uppers and Seniors. How often do you give thanks for your toilet? While many of us take this basic convenience for granted, around the world 2.6 billion people lack access to any form of improved sanitation. The public and environmental health impacts would be hard to overstate: water-related diseases kill three million people every year and surface waters around the world have been reduced to sewage drains.

The first part of the course will focus on a basic understanding of epidemiology, sanitation’s vital link to human health, and the biology of waterborne diseases. We will then investigate the root causes of current global sanitation challenges incorporating key demographic, financial, social, and political drivers. Students also will examine case studies to see how effective sanitation practices generate economic benefits, protect the environment, and contribute to dignity and social development. Students will read articles, analyze documents, and write weekly short essays—as well as a term research paper—to understand different approaches to improving access to and quality of sanitation.

Bioethics: Humanity in the Post-Genomic Era

SCIE-445

PHRE-445

(S)

Interdisciplinary course; see Interdisciplinary Studies, page 35, for full description.

Molecular Gastronomy

SCIE-460

(S)

Five class periods. The “science of food” food may seem like a new fad, but it is really the logical extension of centuries of the study. The understanding of how grapes are transformed into wine and champagne has been known for centuries. The production of cheese by the use of acids, enzymes, and bacteria has likewise been handed down through generations and has only recently been both “lost,” and then “rediscovered.” This class will investigate both the traditional aspects of food science—like how cheese is made—as well as cutting edge ideas such as how apple juice can be made into “caviar” and how shrimp can be made into “noodles.” A significant lab component will allow

students to create many of these foods, and laboratories will be held in the instructor's kitchen so that results can be tasted.

Prerequisite: *One yearlong course in biology and one yearlong course in chemistry.*

Human Origins

SCIE-470

(S)

Four class periods, including weekly field or laboratory work. Open to Uppers and Seniors. Take a look around. Regardless of where you are, the consequence of three million years of human evolution is evident. This interdisciplinary science course uses insights drawn from history, art, archaeology, and other disciplines to chart the human journey from hominid to the first civilizations that forecast the modern world. Hands-on laboratory exercises emphasize use of Peabody Museum of Archaeology collections and challenge students to apply ancient techniques to solve daily problems of survival.

Disease and Medicine in the United States: Pox and Pestilence

SCIE-480

HIST-SS480

(F)

Interdisciplinary course; see Interdisciplinary Studies, page 35, for full description.

The Brain and You—A User's Guide

SCIE-490

PSYC-490

(W)

Interdisciplinary course; see Interdisciplinary Studies, page 36, for full description.

Physics

Introduction to Physics

PHYS-270/0

(A YEARLONG COMMITMENT)

Five class periods. All students who wish to enroll in PHYS-270 must secure written permission from the department chair. This course is open to Lower, Uppers, and Seniors who do not yet have the mathematical skills to enroll in PHYS-400. An introductory course in the basic concepts of physics that emphasizes student participation. After completion of PHYS-270, students are allowed to take PHYS-400 or PHYS-550 if they meet the math prerequisite.

Corequisite: *Registration in MATH-210 or higher.*

Classical Mechanics

PHYS-395

(F)

Five class periods. This is the fall term of PHYS-400, for students who do not wish to make a yearlong commitment. Students take the same final exam as the PHYS-400 students. A student who finishes PHYS-395 has the option of continuing in the winter and spring terms of PHYS-400.

Prerequisite: *Previous completion of or concurrent enrollment in MATH-280 or -330.*

College Physics

PHYS-400/0

(A YEARLONG COMMITMENT)

Five class periods. A non-calculus physics course, including a study of classical mechanics, electricity, magnetism, wave motion, light, relativity, and atomic and nuclear physics. Laboratory work is an integral part of the course. The syllabus of this course is appropriate preparation for the College Board Subject Test in physics. This course is for students who have earned a 4 or higher in CHEM-250 or who have completed CHEM-300 or PHYS-270.

Corequisite: *Registration in at least MATH-280/0 or -330 (or permission of the department chair if in MATH-320 in the fall term).*

Astronomy

PHYS-440

(F-W-S)

Four class periods. Astronomy is the scientific study of the origin, structure, and evolution of the universe and the objects in it. Topics may include patterns and motions in the sky, gravity and orbits, telescopes and light, planetary systems, the birth and death of stars, galaxies, the Big Bang, the search for extraterrestrial life, and the fate of the universe. One class period each week will be replaced by a Tuesday evening session in the observatory.

Prerequisite: *Completion of or concurrent enrollment in one chemistry or physics course, and registration in at least MATH-340.*

Physical Geology

PHYS-450

(S)

Four class periods. A general introduction to physical geology, to include minerals, rocks, measurement of geologic time by radioactivity and fossils, volcanoes, seismology and earth structure, deformation of strata, faults, and plate tectonics. Some of the periods will be used for laboratory work.

Prerequisite: *Previous completion of one year of physics or chemistry, and registration in at least MATH-340.*

Electronics

PHYS-520

(S)

Five class periods. A course in modern solid state electronics that considers passive circuit elements and their combinations, diodes, transistors, and integrated circuits. There will be considerable laboratory work.

Prerequisite: Previous completion of or concurrent enrollment in PHYS-400/0 and completion of MATH-360.

Astronomy Research

PHYS-530

(W)

Six class periods. In this course students will spend extensive time in the Phillips Academy Observatory, where they will learn to operate the telescope, dome, and CCD camera. Students will learn techniques for visual observing, astrophotography, and photometry. Students will engage in research projects designed to provide an introduction to research techniques in astronomy. When appropriate, results will be submitted for publication. In addition to conducting ongoing research projects, the class will take time out to observe interesting current events (observing the pass of a near-Earth asteroid, a recent supernova flare-up, a transit of the ISS across the moon, etc.). For the most motivated students, this course will serve as training for an IP in astronomy. The class will meet for three class periods a week. In addition, students will be expected to spend several hours a week in the observatory. Given weather constraints in New England, observing nights will vary. This course, if failed, may not be made up by examination.

Prerequisite: PHYS-440.

Corequisite: Completion or concurrent enrollment in MATH-510 or -570 or higher. Students not meeting the prerequisite or corequisite may take the course with the permission of the instructor.

Advanced Courses

Calculus-Based Physics

PHYS-550/0

(A YEARLONG COMMITMENT)

Five class periods. PHYS-550 prepares students for both Mechanics and Electricity and Magnetism of the C level Advanced Placement examination, and entrance to honors-level programs in physics at the university level. Calculus will be used as required. Open to students who (a) will be enrolled in at least MATH-590 or who have completed MATH-575, (b) do not qualify for PHYS-580, and (c) have earned a 4 or higher in their two most recent terms of math. PHYS-400 is also an option for these students. This is a rigorous course that may require more than the standard four to five hours of homework per week.

Calculus-Based Physics

PHYS-580/4

(A TWO-TERM COMMITMENT)

Five class periods. This is a rigorous course in mechanics (fall term), and electricity and magnetism (winter term). Calculus will be used as required. This course prepares students for both Mechanics and Electricity and Magnetism of the C level Advanced Placement examination, and entrance to honors-level programs in physics at the university level. This course may require more than the standard four to five hours of homework per week.

Prerequisite: A grade of 6 for the year in PHYS-400 or a grade of 5 for the year in PHYS-400 with department chair permission, and enrollment in at least MATH-590 or its equivalent.

Foundations of Modern Physics

PHYS-600

(S)

Four class periods. Relativity and quantum mechanics are two theories that completely revolutionized our thinking about the universe. The course is a survey of the basic ideas underlying these theories. Special mathematical techniques needed for a better understanding of the material are developed in the course. This course may require more than the standard four to five hours of homework per week.

Prerequisites: Concurrent enrollment in PHYS-550 or completion of PHYS-580, and enrollment in at least MATH-590.

Fluid Mechanics

PHYS-630

(F)

Four class periods. Students taking this course will learn about fluid statics and dynamics. Dimensional analysis and derivation of Bernoulli and Navier-Stokes equations will provide the methods necessary for solving problems. This course may require more than the standard four to five hours of homework per week.

Prerequisite: Completion of MATH-590/5 or -595/0, and PHYS-550 or -580.

Physics Seminar

PHYS-650

(W)

Four class periods. The focus of this course is intermediate mechanics. Topics will vary according to the interests of the instructor and the students. This course may require more than the standard four to five hours of homework per week.

Prerequisite: Completion of MATH-590 and of the fall trimester of PHYS-550 or -580.

PHILOSOPHY & RELIGIOUS STUDIES

The department seeks to initiate students into three distinctive human quests: the search for meaning, the search for justice, and the search for the foundations of knowledge. The process of initiation is intended not only to provide an introduction to outstanding literature in the field but also to assist the student in effecting a personal appropriation of the search and in developing the necessary skills for its pursuit. Active class participation is an essential part of this process; hence, failed courses cannot be made up by examination alone.

The department diploma requirement is successful completion of any one-trimester course; this requirement applies only to those who attend Phillips Academy for three or four years. Four-year students fulfill their requirement in the lower year. Courses are offered at a variety of levels. Most courses involve four class periods.

Asian Religions: An Introduction

PHRE-300

(F-W-S)

Four class periods. Not open to Juniors. An introduction to religious studies through examining some of the traditions that originated and flourished in Asia and are practiced by people throughout the world today. Using an approach that is both critical and empathetic, students will explore the fundamental structures of belief, meaning, and practice that constitute the traditions of Hinduism, Buddhism, and Chinese religion, the diversity within each of these traditions, and their multiple manifestations throughout the world. In doing so, students also will explore their own essential questions of meaning in dialogue with these traditions. Texts may include *The Bhagavad Gita*, *The Dhammapada*, and the *Tao Te Ching*.

Religions of the Book: Judaism, Christianity, and Islam

PHRE-310

(F-W-S)

Four class periods. Not open to Juniors. This course introduces students to the religious traditions that originated in the Middle East, flourished in and formed the West, and are practiced by people throughout the world today. Using an approach that is both critical and empathetic, students will be introduced to the origins and history of each tradition. They will become acquainted with the fundamental structures of belief and meaning that shaped adherents' lives, the rituals that formed and renewed them, and the social teachings that moved them to action. In doing so, students will learn something about the character of each religious path and about the questions to which we all seek answers.

Introduction to Hebrew Bible

PHRE-320

(F)

Four class periods. Not open to Juniors. The sacred writings known as the Hebrew Bible form the scriptural basis for Judaism and Christianity. The books that make up the Hebrew Bible span a broad range of cultures, geographical regions, and

time periods. Yet they ultimately form a coherent narrative that has had an enormous influence on religion and culture over thousands of years. How these ancient writings gave rise to new communities and new ways of understanding and living in the world are questions at the heart of this course.

Introduction to New Testament

PHRE-330

(W-S)

Four class periods. Not open to Juniors. Christianity changed the world. At first a small, persecuted sect, it eventually became the dominant religion of the Roman Empire and the entire Western world. What was behind this "Christian Revolution"? In order to understand the rise of Christian faith, we will study the scriptures of the early church. In this course, we will examine the collection of sacred writings known as the New Testament, focusing on Jesus, Paul, and the wider historical context of first-century Judaism.

Introduction to Ethics

PHRE-340

(F-W-S)

Four class periods. Not open to Juniors. Students in this discussion course will be introduced to a variety of approaches to ethical reflection. Through the use of classical texts and personal and literary stories, students will develop a common vocabulary with which to understand and critically evaluate their moral experience.

Proof and Persuasion

PHRE-360

(F-W-S)

Four class periods. Not open to Juniors. A practical introduction to informal logic and to the philosophical study of language. Some of the questions raised are the following: What is the difference between a good argument and a poor one? What are the common fallacies of thought? What are the limitations of logic? What are the meaning of "meaning" and the truth about "truth?" The course stresses the development of individual skill in argument and includes a critical examination of the patterns of thought one encounters every day in magazines, in newspapers, and on television.

Views of Human Nature

PHRE-370

(F-W-S)

Four class periods. Not open to Juniors. A critical examination of selected traditional and contemporary views of human nature with the following questions in mind: Do we have a characteristic nature? What are our basic needs, purposes, rights, obligations, and values? To what extent are our actions determined by heredity and instinct? Are we free? Are we responsible for our actions? Do the answers to any of these questions differ for males and females? Given an understanding of human nature, how should we structure society to satisfy our needs and take advantage of our potential? Class discussions and written exercises are designed to encourage participants to develop views of their own against a background of a basic understanding of the readings.

Religion in America: One Nation, Under God(s)?**PHRE-410**

(NOT OFFERED IN 2013–2014)

Four class periods. Open to Uppers and Seniors, and to Lowerers with permission of the instructor. In contemporary American public life, religion is everywhere, and the United States is considered one of the most religious countries in the world. This course will examine the role of religion in American history and politics, from colonial times to the present day. Questions to be addressed include: Is America a Christian country? What role did religion play in the founding of America? Did the founding documents seek to create a separation of church and state? How were religious arguments used to justify or challenge slavery? What are the causes of the rise of fundamentalism in the 20th century? What, looking forward, is America's religious identity in an increasingly diverse and pluralistic society?

Texts will include Eck, *A New Religious America*; Lambert, *Religion in American Politics*; and a variety of primary source documents and other readings.

Responses to the Holocaust**PHRE-420**

(F)

Four class periods. Open to Uppers and Seniors, and to Lowerers with permission of the instructor. An exploration of the Holocaust through diaries, memoirs, films, works of fiction, and later nonfiction reflections on the phenomenon. Questions to be engaged will include the following: What was it like for the victims? What was it like for the perpetrators? Who were the bystanders? How could it have happened? What elements from Jewish, Christian, and secular tradition contributed to its possibility? What inspired and motivated resistance, and how were resistance efforts sustained? How have various Jewish, Christian, and secular thinkers responded to the challenge of this event? What have been some of its effects on our own feelings about life and human beings? Texts may include *Night*, *Between Dignity and Despair*, *The Sunflower*, *Tales of the Master Race*, *Ordinary Men*, and *The White Rose*. Films may include *Night and Fog*, *One Survivor Remembers*, *Weapons of the Spirit*, and *America and the Holocaust*.

Law and Morality**PHRE-430**

(F)

Four class periods. Open to Uppers and Seniors, and to Lowerers with permission of the instructor. A critical examination of issues that arise out of the relationship between law and morality. Questions of concern include the following: For what reasons, if any, should an individual obey or disobey the laws of society? Which kinds of governments (monarchy, aristocracy, democracy, etc.), if any, are legitimate? To what degree should society restrict the freedom of individuals through laws on matters like abortion, pornography, race, and sexual relations? Class discussions and written exercises are designed to encourage participants to develop views of their own against a background of basic understanding of the readings.

Philosophy as a Way of Life:**Buddhism and Stoicism****PHRE-435**

(NOT OFFERED IN 2013–2014)

Four class periods. Open to Uppers and Seniors, and to Lowerers with permission of the instructor. In the ancient world, philosophy was taught not as an academic discipline, but as a matter of daily—and even moment-to-moment—attention and investigation. This seminar will examine two such philosophies, one from the Eastern world and one from the Western one. We will study Buddhism and Stoicism, with special focus on a set of questions: What is the connection between philosophy and a good life? What is the relationship between reason and the emotions in a good life? What methods of self-cultivation are available to students of philosophy? Special attention will be paid to methods of personal transformation and meditation in these two philosophical schools. By studying these traditions comparatively, this course hopes to shed light on fundamental questions about what it means to be a human being.

Nonviolence and Moral Leadership**PHRE-440**

(W)

Four class periods. Open to Uppers and Seniors, and to Lowerers with permission of the instructor. This course will examine major figures within nonviolent movements for social change, with a focus on the capacities of moral leadership possessed by these individuals. What characterizes an effective moral leader? How do these leaders motivate others in the face of injustice and oppression? Must moral leadership necessarily be nonviolent? Through a study of autobiography, letters, speeches, and case studies, students will come to a more complete understanding of nonviolent movements and the decisions made by individuals who led them. In addition to Gandhi and King, individuals studied may include Nelson Mandela, Desmond Tutu, the Dalai Lama, Aung San Suu Kyi, Thich Nhat Hanh, and Paul Farmer. Critics of nonviolence will also be studied. The course will culminate in a substantial independent research project.

Bioethics: Humanity in the Post-Genomic Era**PHRE-445****SCIE-445**

(S)

Interdisciplinary course; see *Interdisciplinary Studies*, page 35, for full description.

Religion, Literature, and the Arts**PHRE-450**

(S)

Four class periods. Open to Uppers and Seniors, and to Lowerers with permission of the instructor. In this course we will investigate fundamental questions of meaning through literature and the arts. Who am I and how am I related to ultimate realities? Why is there evil and suffering in the world? How can I live with integrity and joy? What is the role of imagination in human flourishing? These and other questions will be explored through story as represented in literature and other genres from across the globe.

Ethics: The Environment
PHRE-470

(F)

Four class periods. Open to Uppers and Seniors, and to Lower with permission of the instructor. We are facing unprecedented environmental challenges to climate, life forms, human health and population, and essential resources. We tend to treat such issues simply as scientific or political problems. In reality, ecological controversies raise fundamental questions about what we human beings value, the kind of beings we are, the kinds of lives we should lead, and our place in nature. Sustainability is not possible without a deep change of values and commitment. In short, environmental problems raise fundamental questions of ethics and philosophy. This course seeks to provide a systematic introduction to those questions.

Ethics: Technology
PHRE-480

(W)

Four class periods. Open to Uppers and Seniors, and to Lower with permission of the instructor. One of the signal features of modern life is the proliferation of new technologies. Computers, communication devices, and new forms of social and commercial enterprise associated with the Internet are reshaping societies and individual lives in profound ways. This course provides students with an opportunity to consider the effects of technology on culture, community, and the environment and to develop coherent ethical frameworks for understanding and evaluating these effects. In what ways do new technologies enhance intellect and promote worthy projects? In what ways do they compromise social and moral responsibility or produce undesirable, unintended consequences? Drawing on the history, philosophy, and cultural criticism of technology, this course considers what, in a deep sense, technology is and what it is for.

Philosophy of Sport
PHRE-490

(S)

Four class periods. Open to Seniors, and Uppers, and to Lower with permission of the instructor. Through common readings, journal entries, reflection papers, prepared essays, visitors to class, presentations, and open discussion, we explore answers to questions including: What is the contribution of sports to human flourishing?; How do sports contribute to the construction of individual, group, and national identities?; What role does aesthetic appreciation play in our response to sports as participants and observers?; What does the experience of flow—"being in the zone"—in sports reveal about possibilities of transcendence for humans?

Each of the following courses may require more than the standard four to five hours per week of homework:

Existentialism
PHRE-500

(W)

Four class periods. Open to Uppers and Seniors. The term existentialism covers a broad range of attitudes and values joined together by an emphasis on human existence. The authors brought together in its name share a characteristic concern for the problems of meaning, identity, and choice that confront men and women in everyday life. The lectures, discussions, and readings are designed to help us locate and express these problems as they confront each of us in our own lives, and to assist in understanding and resolving them by drawing on the experiences and insights of the major existentialist thinkers. Readings include Nikos Kazantzakis, *Zorba the Greek*; Friedrich Nietzsche, *Thus Spake Zarathustra*; Jean-Paul Sartre, *No Exit* and *Being and Nothingness*; and Søren Kierkegaard, *The Sickness unto Death*.

Justice and Globalization
PHRE-510

(S)

Four class periods. Open to Uppers and Seniors. What is justice? What is the meaning and worth of calls to fight injustice and to strive to make the world more just? What does the search to understand and promote justice entail in our increasingly interconnected world? What principles, practices, and institutions hold the most promise for securing a desirable future? Through reading, writing, research, presentations, and discussion, participants will work together to develop a deeper understanding of a variety of ways these questions can be thoughtfully and effectively addressed.

Great Philosophers
PHRE-520

(NOT OFFERED IN 2013–2014)

Four class periods. Open to Uppers and Seniors. Participants in this upper level course in philosophy will explore a single idea and the questions that arise in its elucidation and application. Topics will change from year to year and may include love, leadership, knowledge, and athletic competition. Important thinkers from a variety of points of view will be consulted.

Science as a Human Activity
PHRE-525

(NOT OFFERED IN 2013–2014)

Four class periods. Open to Uppers and Seniors. Though often seen as a vast, impersonal enterprise, science depends upon the effort and intelligence of human beings. In this course we will ask fundamental questions about how and why people pursue scientific inquiry. To this end, we will read the works of Francis Bacon, Rene Descartes, and Baruch Spinoza, as well as works by scientists and scholars like Albert Einstein, Sigmund Freud, and Max Weber. We also will consult historians of science such as Thomas Kuhn and Steven Shapin in order to understand science as a social enterprise. In these ways, we will examine the moral and intellectual aspirations of scientific work and the nature of science, above all, as a human activity.

Advanced Topics in the Study of Religion**PHRE-530**

(NOT OFFERED IN 2013-2014)

Four class periods. Open to Uppers and Seniors. Students in this course will examine selected topics and themes in the study of religion. Potential areas of investigation within a course may include religion and society, scriptural perspectives, religious rituals, devotional practices, historical influences in religious doctrine, and religious art, music, literature, and poetry.

Global Islams**PHRE-535**

(NOT OFFERED IN 2013-2014)

Four class periods. Open to Uppers and Seniors. From Al-Qaeda and the Taliban to Muslim Hip-Hop and the Sisters of Islam, we will explore the diversity of contemporary expressions of Islam and the historical, cultural, and economic contexts that give rise to such varied and often divergent representations. Like all religions, Islam cannot be classified in a singular way and through this case study students will gain an understanding of how religions are internally diverse, evolving, and embedded in all dimensions of human experience. Course resources will focus on individual and group self-representation through political and theological commentary, memoir, music, film, literature, and visual culture. For final projects, students will explore a particular contemporary representation of Islam based on their interests.

Abbot Global Scholars: Encounters**PHRE-533 and ENGL-533GL/2**

Interdisciplinary course; see Interdisciplinary Studies, page 35, for full description.

Abbot Global Scholars: Connections**PHRE-550**

(S)

This is a spring term seminar building upon the foundations established in the winter term multidisciplinary course *Abbot Global Scholars: Encounters*, which is a prerequisite for participation. This year we will travel to India together over the spring break and will engage in community-based learning in Lawrence or another local community during the spring term. Students are encouraged but not required to sign up for community service in conjunction with this course. (Dr. Moore and Ms. Cueto-Potts)

PHYSICAL EDUCATION

All three- and four-year students are required to complete *PHED-200* by the end of the lower year.

Physical Education**PHED-200**

(F-W-S)

Honors/Pass/Fail. Limit of 15 students per section. Five-hour course. The course is designed to promote lifetime wellness and to raise students' awareness of the concepts and choices involved. Through the use of the pool, ropes course, fitness center, and other areas of the athletic complex, the course aims to foster individual development along with group success. Weekly discussions are based on readings from the class text and from written assignments. If the course is failed, the student will repeat it, in full or in part, during a subsequent term.

PSYCHOLOGY

The psychology department offers three elective courses that examine fundamental concepts in the field. Particular emphasis is placed on helping the student explore the interface between psychological knowledge and personal growth. This is accomplished by utilizing teaching strategies that integrate formal academic work with frequent opportunities for student participation and self-exploration.

Introductory Psychology

PSYC-420

(F)

Four class periods, for Uppers and Seniors. A survey course designed to introduce the student to the complexity and diversity of psychological inquiry. Emphasis is placed on the application of basic psychological principles to individual experience in order to expand awareness of both self and others. In addition, the broader implications of psychological findings for an integrated understanding of human development and behavior are considered. Topics to be covered may include psychoanalytic, behavioral, and humanistic theories of the person; psychosocial, cognitive, moral, and early childhood development; human motivation and personality; social behavior; abnormal behavior; and research techniques in psychology. A combination of objective examinations and individualized writing assignments are utilized to evaluate the student's learning. (Dr. Jackson)

Developmental Psychology

PSYC-430

(S)

Four class periods, for Uppers and Seniors. An examination of human growth and development from infancy through adolescence. The role of early experiences and biological factors in later formation of personality and intellectual and motivational behaviors will be considered. Different theoretical perspectives (psychodynamic, social learning, and biological) of psychological development will be examined as they relate to developmental milestones. Among the theorists to be studied are Piaget, Erikson, Freud, Rogers, and Bandura. The format of the course includes readings, videos, observations at our day care center, and both group and individual projects. (Dr. Alovisetti)

The Brain and You—A User's Guide

PSYC-490

SCIE-490

(W)

Interdisciplinary course; see Interdisciplinary Studies, page 36, for full description.

THEATRE & DANCE

The Department of Theatre and Dance offers students diverse opportunities to develop skills in all aspects of performance and production. Although the department houses two distinct disciplines, theatre and dance, they share a mutual goal: to guide students toward an understanding of performance as a form of communication and expression.

The theatre program is designed to educate students in the theory, design, and practice of dramatic expression. Our curriculum is grounded in the study of drama through experiential learning. We produce three faculty-directed productions a year (one per term) through our *THDA-920* course. In addition to our academic courses, the theatre program boasts dynamic cocurricular opportunities through DramaLabs, a series of student-directed one-act plays produced every Friday night in our theatre classroom. Additionally, there is a student-run improv group as well as occasional community service projects. With more than 25 productions a year, there are ample opportunities for everyone to be involved.

Our dance program is comprised of academic, athletic, and extracurricular offerings. Three levels of ballet and modern technique are offered through the athletic program, while choreography and performance opportunities are both curricular and cocurricular. The Andover Dance Group is our primary performing ensemble, consisting of the most dedicated and gifted dancers. Other student-run groups include jazz, hip-hop, and tap groups. To broaden the students' exposure to the dance world, the department hires guest artists each year ranging from local choreographers to residencies with internationally known choreographers and dancers.

Students are subject to the following visual and performing arts graduation requirement:

- Entering Juniors must earn no fewer than four credits in art, music, and theatre and dance. Students may fulfill two of these four credits by completing any two academic theatre and dance courses.
- Entering Lowers must earn no fewer than three credits in art, music, and theatre and dance. Students may fulfill one of these three credits by completing any academic theatre and dance course.

Acting I

THDA-210

(F-W-S)

Four class periods. Open to all classes, this course is designed for students with little or no acting experience. By doing exercises in movement and voice production, reading, improvisation, and scenes, a student who is curious about the theatre may determine whether he or she has ability or interest in acting while learning something of the process of characterization, the major responsibility of the actor. The emphasis is on the variety of acting experiences rather than on a polished final product.

Lighting

THDA-320

(F-W-S)

Four class periods. The course will introduce the student to the art of lighting design while also providing an opportunity to observe light in nature, art, stage, screen, and created environments. The course will allow the individual to gain applied practical understanding regarding the color theory of light, the psychology of color and light, and controllable qualities of light. The design process will be utilized as a method of dramatic interpretation. Artistic expression will be achieved through practical use of lighting instruments, laboratory projects, experiments, and school productions when applicable. (Mr. Murray)

Costuming

THDA-321

(F-W-S)

Four class periods. An introductory exploration into the areas of costume design and costume construction, this course will highlight primary design elements utilized in costume design for the stage and screen (i.e., line, color, tone, texture, movement, mood composition, balance, and focus). The course will examine historical period silhouette and the art and craft of the stage costume. Practical experience will be given in areas including construction, flat patterning, draping, and fabric manipulation. (Mr. Murray)

Scene Design

THDA-325

(S)

Four class periods. This course will introduce the student to the elements that inform the scenic designer's choices (the theme and mood of a script, lines of action, focus, constraints, whimsy) and discuss methods of formulating cohesive, functional, and effective design for a show. The student will be introduced to many materials and techniques available to a designer for realizing his or her ideas as a physical product. Special attention will be spent on the process of the design concept: collaboration, formulation, presentation, discussion, evaluation, and reworking. Students will be graded on both design projects and classroom participation. This is a seminar class that relies upon the open and frank exchange of ideas to stimulate creativity. (Mr. Bacon)

Sound in the Theatre

THDA-326

(W)

Four class periods. This course is an introduction to the art of sound design for the stage. Major topics covered include sound system design and implementation, effects creation, recording techniques, and live reinforcement of actors, singers, and musicians. Students will study audio theory through reading and practical demonstrations, and will develop a working understanding of the often confusing terminology of system components. What's the difference between a balanced and unbalanced cable, and why does it matter? Should I use a condenser or dynamic microphone (and should it be omni, cardioids, or figure 8)? What's phantom power, and when do I need it? Is a feedback destroyer the best way to destroy feedback? (No.) Both

analog and digital components will be studied. Completion of the course prepares students to design and engineer sound for school theatre productions. (Mr. Bacon)

Theatre Theory and History

THDA-330

(S)

Four class periods. Open to Seniors and Uppers. Lowerers may enroll with permission of the department chair. We will trace the role of theatre in Western culture from the Greeks to the present American stage, focusing on how important artists broke through theatrical plateaus, creating new forms to communicate with their audiences. The vehicles for our lecture, discussion-based journey might include plays and writings by Aeschylus, Shakespeare, Moliere, Strindberg, and Miller; designs from the Romans, the Elizabethans, Reinhardt, Craig, Appia, and Mielziner; and theorists such as Aristotle, Stanislavsky, Brecht, Beck, and the Bread and Puppet Theatre. A major term project will wrap up the course with students' thoughts on how to push beyond present plateaus to reestablish the vitality of theatre for our culture today.

Directing

THDA-360

(W)

Four class periods. Since directing plays is the most complex of theatrical tasks, this course will focus on methods to unlock the life of a script in the realization of production. Studies will include historic styles and productions, emphasizing their staging. Students will learn the dynamics of floor plans and their effect on blocking, the potentials for lighting and its effect on mood, the importance of rhythm and spectacle, and strategies to harness them. While no class on directing can function without including discussion of the actor's craft, this class will only touch on this area, which will be further developed in *THDA-510*.

Prerequisite: *THDA-210 or permission of instructor.*

Choreographic Elements

THDA-365

(S)

Four class periods. This course examines the aesthetic elements of movement through various dance styles. Students will be led through explorations and formal exercises to learn how to generate and manipulate movement in clear and innovative fashions. Coursework will culminate in a final presentation of original compositions. This class will provide an in-depth study of dance elements and choreographic tools, drawing upon models set forth by Laban, Balanchine, Doris Humphrey, Judson Church, Mark Morris, and Rennie Harris, among others. Ultimately, students will deepen their understanding of movement as a form of communication and expression. This course will require students to rehearse on their own outside of class, as part of the standard four to five hours of homework per week. (Ms. Strong)

Performance Art: The Creative Self
THDA-370

(W)

In *The Creative Self*, students will use various art genres to cultivate and express their personal point of view. Students will gain skills through fundamental exercises in performance art, new media, and multimedia techniques, and be encouraged to cultivate medium that best supports their ideas. The content for assignments will be linked to and driven by readings from *PHRE-450, Religion, Literature, and the Arts*. Students will be introduced to the works of John Cage, Augusto Boal, Trisha Brown, Merce Cunningham, Laurie Anderson, and Godfrey Reggio, among others. (Ms. Wombwell)

Technical Production
THDA-380

(W-S)

Five class periods. This is a practicum course in which students work on the technical elements for faculty-directed dance and theatre productions being produced by the department in that term. Skills learned will depend on the requirements of the particular show. Some lab hours to be arranged outside of class time.

Scenic Construction
THDA-381

(NOT OFFERED IN 2013–2014)

Five class periods. Students learn and practice fundamental theatrical scenic construction techniques. Specific topics covered are shop, stage, and power tool safety; how to read and build from technical drawings; platform and flat construction; doors and windows; safe legging and support techniques; rigging systems; and scene painting. In-class instruction is supplemented by readings from *The Stagecraft Handbook*, by Daniel Ionazzi. (Mr. Bacon)

Public Speaking
THDA-420

(F-W-S)

Four class periods. Not open to Juniors. The course has a dual objective: to learn how to speak easily in front of others, and to learn how to construct a speech and perform the speech in English. Students give prepared speeches on a variety of topics. (Mr. Heelan)

Play Writing
ENGL-507AA

See description under *ENGL-507AA*. Note that *Play Writing* is an English department offering and does not fulfill the Theatre and Dance requirement. (Mr. Heelan)

Acting and Directing Workshop
THDA-510

(S)

Four class periods. Enrollment by permission of the instructor. This course, for both the actor and the director, investigates tools to create a character on stage. We will learn to analyze a character and to unlock the toolbox of an actor. Students will take turns between acting and directing scenes after thorough

analysis of the material. Course projects will include showing one's work as both actor and director to an actual audience. The total time requirement for this course (class time plus homework) may exceed the standard nine hours per week.

Choreography II
THDA-565

(S)

This course is designed to build upon the techniques and elements learned in *Choreographic Elements* (THDA-365). Students will continue investigating innovative approaches to choreographic design. In consultation with the instructor, each student will design a term project. In developing their projects, students will be asked to identify a specific choreographic approach they wish to investigate in depth. Students will participate in guided movement exercises as well as view the works of others to help inform their own work. This course will require students to rehearse on their own, outside of class, as part of the standard five hours of homework per week. (Ms. Strong)

Prerequisite: THDA-365

Andover Dance Group for Credit
THDA-900H

(W)

The Andover Dance Group (ADG) is an auditioned performance group consisting of the most highly trained and dedicated dancers at Phillips Academy. Students in ADG make a commitment to dance for at least two terms a year, rehearsing for faculty-directed shows as an extra-curricular. Students dance five to six days a week. Serious dancers may be in the ADG each of their years at the Academy. After one year of performing with the ADG, students may choose to take a year for credit. In addition to rehearsals, students taking ADG for credit will be required to take a weekly dance history seminar that relates the current ADG project to a specific time period, movement, choreographer, or style in dance history. This seminar is a one-term commitment. Students may only take this option once, and it will serve to fulfill a term of their arts requirement. The total time commitment for this group (classes, rehearsals, and seminar) may exceed the standard nine hours per week. (Ms. Wombwell)

Corequisite: Students in Andover Dance Group are required to take dance as a sport.

Play Production
THDA-920/1**THDA-920/2****THDA-920/3**

By audition only. This course is composed of the performance of a faculty-directed play or musical. Recent choices include *A Funny Thing Happened on the Way to the Forum*, *A Midsummer Night's Dream*, *Odd Couple*, and *One Flew Over the Cuckoo's Nest*. The 2013–2014 production schedule will most likely include a classical play such as Shakespeare or Molière, and a contemporary drama. The total time required for this course (class time plus homework) may exceed the standard nine hours per week.

900-Level Performance-Based Courses

Enrollment is limited and by approval of the department. Students will apply methodologies learned in previous theatre courses to a term-contained project. The focus of this project will be developed by the student(s) with faculty input, and approved by the theatre and dance departments as part of our performance season. The total time required for this course may exceed the standard nine hours per week. These courses, if failed, cannot be made up by examination.

Advanced Practical Theatre Application

THDA-901

Each member of the class will assume a specific role: lead actor, director, stage manager, and playwright. All students are expected to work collaboratively through the creative process. Rehearsal schedules will be determined on a case-by-case basis. This course will culminate in a performance scheduled in conjunction with the department. *See introductory notes to 900-level performance-based courses.*

Prerequisite: *Permission from the department.*

Advanced Studies in Dance Performance

THDA-902

Students will assume a specific role as choreographer or dancer. Rehearsal schedules will be determined on a case-by-case basis. Students will actively engage in the creative process through identifying a creative problem, researching supportive material, and assessing and revising their work. Students will collaborate with lighting designers as well as other designers/performers as determined. The course will culminate in a performance scheduled in conjunction with the department. *See introductory notes to 900-level performance-based courses.*

Prerequisites: *THDA-365 or -370, and project approval from the department.*

Advanced Studies in Technical Theatre Production

THDA-903

The exact focus of the project will be developed by the student with faculty input, and approved by the theatre department. Examples include designing and creating a set of costumes for a dance show or creating a sound design for a *THDA-920* production. Students will be expected to work collaboratively with the director and other designers of the show. The course will culminate in execution of their design in a performance scheduled by the department. *See introductory notes to 900-level performance-based courses.*

Prerequisites: *THDA-320, -321, or -326, and project approval from the department.*

WORLD LANGUAGES

Andover's requirement of at least three high school years of an ancient or modern language rests on the firm belief that direct acquaintance, through language, with the culture and people of other lands is a psychological and intellectual resource of inestimable value for each individual, for every country, and for our common world.

The diploma requirement is normally satisfied by successful completion, in one language, of three trimesters at the 300 level reached through the regular or intensive sequences (100, 200, 300, or 100, 150, 250, 300), or reached through the accelerated sequence (120, 220, 320).

In order to encourage students to consider studying a language that may not have been available to them prior to coming to Andover, the Division of World Languages also will allow students, by petition, to fulfill the requirement by successfully completing a total of three levels in two different languages. This alternative, the two-language path, must be done by successfully completing the first or second level of a language offered by relatively few schools (Chinese, German, Greek, Japanese, or Russian), with the balance done in another language (typically French, Latin, or Spanish).

Placement of new students in all languages is based on their previous school record, on the placement test, on the questionnaires sent to them and their current language teachers in the spring, and, when appropriate, on a personal interview with the language chair at Andover. Details regarding various options and the diploma requirement as applicable to incoming Uppers and Seniors who begin a new language at Andover are available from the Registrar's Office. Further information may be found in the pamphlet titled *World Languages at Andover*.

Each of our languages, ancient and modern, may be started appropriately by students of any grade, Juniors through Seniors. Most Andover students continue their language study beyond the third year. Some study a second language in addition.

Small classes, flexible placement, and opportunities for acceleration assure that each student is in the optimal learning situation. In the case of modern languages, the world language is the language of the classroom. In conversation, in reading, and in writing, the goal is direct communication in the world language rather than communication through translation. The classroom experience is expanded by the Language Learning Center, media resources (e.g., periodicals, radio broadcasts, videotapes, movies, computers), the staging of plays, club activities, language events, service learning programs, and programs at Andover or nearby schools. At all levels of instruction, attention is focused both on basic language skills and, increasingly, on the literature, history, and various art forms that reveal the people whose languages are being studied.

Students are advised to take the College Board SAT II Subject Test in a world language as late as possible in their course of study, and in no case earlier than the second trimester of the third level.

For information on School Year Abroad, students should consult the Head of the Division of World Languages, who is also the SYA program coordinator.

Chinese

Standard Chinese (a.k.a. Mandarin) boasts the largest number of native speakers of any language in the world and is learned in school by all Chinese people regardless of local dialect. In addition to its burgeoning economy, China is also known for its rich history and culture, and the knowledge of Chinese can open doors to a wide variety of opportunities. Because Chinese words are tonal (varied in pitch) and uninflected (unmodified due to person, tense, number, gender, etc.), and because the script consists of characters rather than an alphabet, the study of Chinese offers a unique learning experience.

All Chinese courses develop listening, speaking, reading, and writing skills (using the simplified script). Intermediate and advanced levels introduce and develop the reading and writing of Chinese using computers. Opportunities are available for students to participate in the five-week study/travel program in China and an academic year program, both run by School Year Abroad (SYA) in Beijing, China.

First-Level Chinese

CHIN-100/1

Five class periods. This course is designed for those students who have had little or no previous world language experience. It provides an introduction to spoken and written Chinese, with an emphasis on pronunciation, the Pinyin Romanization system, and the building blocks (radicals) of Chinese characters.

First-Level Chinese

CHIN-110/1

Five class periods. This course is designed for those students who have had previous experience in Chinese, but who are not sufficiently prepared for the second-level course. It provides a review of the Pinyin Romanization system and the building blocks (radicals) of Chinese characters, and emphasizes tonal accuracy.

First-Level Chinese

CHIN-110/5

(A TWO-TERM COMMITMENT)

Five class periods. This course, a continuation of *CHIN-100/1* and *CHIN-110/1* First-Level Chinese, prepares students for *CHIN-200* the following year.

Accelerated Chinese Sequence

CHIN-120/5

(A TWO-TERM COMMITMENT)

Five class periods. Students will be recommended by the teacher for this accelerated course at the end of the first trimester of *CHIN-100* or *CHIN-110*. This course moves at a fast pace, and students are expected to do much independent learning outside of class. Successful completion of *CHIN-120* allows students to advance to *CHIN-220*. The *CHIN-100*, *-110*, *-220*, *-320* sequence covers three years of Chinese in two years.

Second-Level Chinese

CHIN-200/0

(A YEARLONG COMMITMENT)

Five class periods. This course continues to emphasize proficiency in everyday situations. Students enlarge their inventory of words and phrases while also developing a deeper understanding of the essential features of Chinese grammar.

Prerequisite: *Successful completion of CHIN-110/5 or equivalent.*

Accelerated Chinese Sequence

CHIN-220

(F)

Five class periods. *CHIN-220* follows *CHIN-120* and precedes *CHIN-320* as part of an accelerated sequence. Because of the fast pace, each student's progress will be closely monitored during the fall term to see whether it is in his or her best interest to rejoin *CHIN-200* for the remainder of the year or to continue the accelerated sequence in *CHIN-320* in the winter and spring. The course focuses on building oral and written proficiency on daily topics with student-centered activities. Texts, supplementary readings, and audio and video materials are used to provide a rich and complete learning experience.

Prerequisite: *Successful completion of CHIN-120/5.*

Third-Level Chinese

CHIN-300/0

(A YEARLONG COMMITMENT)

Four class periods. This course provides more emphasis on reading and writing. Students are introduced to longer texts, covering such topics as family life, social issues, and aspects of Chinese culture.

Accelerated Chinese Sequence

CHIN-320/5

Five class periods. This third-level course follows *CHIN-220* and continues the accelerated sequence of "three years in two" started in *CHIN-120*. The course moves at a fast pace and expects students to do thorough preparation and review independently outside of class. Much of the class time is devoted to oral proficiency development on concrete topics that are related to high school student lives and their perspectives. All students are expected to participate actively in class at the individual, small group, and whole class levels. Written proficiency is equally important for this course. Students are expected to practice and improve writing through various tasks, including essay and other types of written assignments.

Prerequisite: *Permission of the department chair.*

Fourth-Level Chinese

CHIN-400/0

(A YEARLONG COMMITMENT)

Four class periods. Increased use of authentic materials is employed as more sophisticated aspects of language and culture are explored. In particular, students are exposed to the more formal written style of Chinese, which is prevalent in newspapers, on street signs, etc.

Prerequisite: *Successful completion of CHIN-300 or equivalent.*

Accelerated Chinese Sequence

CHIN-420/0

(A YEARLONG COMMITMENT)

Four class periods. The course is designed for intermediate learners who have acquired basic Chinese cultural knowledge and feel comfortable engaging in further exploration of this topic. In addition to continued language acquisition through listening, speaking, reading, and writing, students also will become familiar with Chinese literature, history, and current events.

Prerequisite: *Successful completion of CHIN-320 or equivalent.*

Fifth-Level Chinese

CHIN-500/0

(A YEARLONG COMMITMENT)

Four class periods. This course is designed for learners who would like to continue their advanced Chinese learning regardless of the Advanced Placement (AP) exam. Students will read contemporary articles to further explore the formal style of the written language and improve their oral proficiency by producing longer narrative in a well-organized and logical discourse. Oral presentations, written essays, journals, and papers are typically used for assessment in the course.

Prerequisite: *Successful completion of CHIN-400 or equivalent.*

Advanced Placement Chinese

CHIN-520/0

(A YEARLONG COMMITMENT)

Four class periods. This intensive course is designed in accordance with the College Board guidelines to prepare students for the AP exam in Chinese. Students refine their communicative abilities in the interpersonal, interpretive, and presentational modes while deepening their understanding of Chinese history and contemporary society.

Prerequisite: *Successful completion of CHIN-420 or permission of the department chair.*

Advanced Topics in Chinese

CHIN-620/1

CHIN-620/2

CHIN-620/3

Four class periods. This advanced course explores a wide range of modern issues in China within a historical, political, and cultural framework. In addition to assigned readings and class discussions, students also are expected to conduct independent research (using a variety of media), present oral reports, and submit papers on a regular basis.

Prerequisite: *Successful completion of CHIN-500 or -520, or permission of the department chair.*

Courses for Advanced Heritage Learners

The following courses, offered on a rotating basis, are intended for students with near-native fluency in Chinese and extensive familiarity with Chinese culture. Course structure and content are designed to emulate the challenge of an actual high school-level language course taught in China. The focus is to strengthen student linguistic and cultural competence through extensive reading and writing, and the discussion of authentic materials in various formats.

Modern Chinese Literature for Advanced Heritage Learners

CHIN-640/1

CHIN-640/2

CHIN-640/3

(NOT OFFERED IN 2013–2014)

Four class periods. This course is intended for students with near-native fluency in Chinese and extensive familiarity with Chinese culture. A variety of literary genres and works are studied, and the course structure and content are designed to emulate the challenge of an actual high school-level language course taught in China.

Prerequisite: *Successful completion of CHIN-641 or -642, or permission of the department chair.*

Topics in 20th-Century China for Advanced Heritage Learners

CHIN-641/1

CHIN-641/2

CHIN-641/3

(NOT OFFERED IN 2013–2014)

Four class periods. Students keep learning complex sentence structures and improving fluency and accuracy in both colloquial and written formats. Course materials include reading excerpts, newspaper articles, TV programs, and movies that reflect the major events in 20th-century China. Main topics include the 1911 revolution, the founding of PRC, opening and reform policy, family planning policy, educational reforms, and “one country, two systems” policy. Through reading, listening, writing, and discussing the course materials, students will gain a deeper understanding of the development of China in the last century, while fine-tuning their language with enlarged vocabulary and complex sentence patterns both in spoken and written forms.

Prerequisite: *Successful completion of CHIN-640 or -642, or permission of the department chair.*

Chinese Current Events for Advanced Heritage Learners

CHIN-642/1

CHIN-642/2

CHIN-642/3

Four class periods. Students keep learning complex sentence structures and improving fluency and accuracy in both colloquial and written formats. Course materials include reading excerpts, newspaper articles, TV programs, and movies that reflect the major current events in contemporary China. Through reading, listening, writing, and discussing the course materials, students will gain a deeper understanding of various aspects of

Chinese people and society—while also fine-tuning their language with enlarged vocabulary and complex sentence patterns in both spoken and written forms.

Prerequisite: Successful completion of CHIN-640 or -641, or permission of the department chair.

French

French is a world language spoken on five continents and in many international organizations, such as the United Nations, UNESCO, and NATO. It is an official language of more than 30 countries, including Belgium, Canada, Côte d'Ivoire, the Democratic Republic of the Congo, Guinea, Haiti, Senegal, and Switzerland. L'Organisation Internationale de la Francophonie has 56 member states. While France is the most visited country in the world and famous for many reasons—including its cultural heritage, beauty, food, and art of living—the importance of French extends far beyond France.

The French Department offers courses at six different levels, from beginning through Advanced Placement and beyond to courses for fluent speakers. At all levels, classes are conducted entirely in French, and in all courses French is taught in cultural contexts. The first two years emphasize basic language structures; the third serves as a transition to advanced courses that offer in-depth study of the literature and civilization of France and other French-speaking areas, especially those in Africa and North America. Each year, the Academy enrolls French-speaking students from abroad who provide important firsthand contact with Francophone cultures. Students may spend a full academic year or a summer in Rennes through the School Year Abroad program. Information on this and other off-campus opportunities can be obtained from the Department of World Languages.

First-Level French

FREN-100

(F)

Five class periods. This course is designed for those students who have had little or no previous world language experience. The course emphasizes the skills of listening, speaking, reading, and writing in the cultural context of the Francophone world. Assignments are regularly required in the Language Learning Center. (Text: *Motifs*, Jansma/Kassen)

First-Level French

FREN-110

(F)

Five class periods. This course is designed for those students who have had previous experience in French, but who are not sufficiently prepared for the second-level course. The course emphasizes listening comprehension and the use of basic conversational patterns of French speech. It includes elementary grammatical and idiomatic structures, as well as appropriate reading material. Assignments are regularly required in the Language Learning Center. (Text: *Motifs*, Jansma/Kassen)

First-Level French

FREN-110/5

(A TWO-TERM COMMITMENT)

Five class periods. This course is a continuation of the *First-Level French* course for students from both *FREN-100* and *FREN-110* in preparation for *FREN-200* the following year.

Accelerated French Sequence

FREN-120/5

(A TWO-TERM COMMITMENT)

Five class periods. Students will be recommended by the teacher for this accelerated course at the conclusion of the first trimester of *FREN-100* or *FREN-110*. Successful completion of *FREN-120* allows students to advance to *FREN-220*. The *FREN-100/110–120–220–320* sequence covers three years of French in two years.

Second-Level French

FREN-200/0

(A YEARLONG COMMITMENT)

Five class periods. For students who have completed *FREN-110*, or for new students who qualify through a placement test. Students practice the idiomatic expressions that are most useful in everyday situations. While continuing to develop aural-oral skills, this course involves reading nontechnical French prose and writing simple compositions. (Texts: *A Votre Tour*, Valette and Valette; *Grammaire Progressive du Français*, CLE.)

Accelerated French Sequence

FREN-220

(F)

Five class periods. *FREN-220* follows *FREN-120* and precedes *FREN-320* as part of an accelerated sequence. Because of the rapid pace, each student's progress will be closely monitored during the fall term to see whether it is in his or her best interest to move to *FREN-200* for the remainder of the year or to continue the accelerated sequence in *FREN-320* in the winter and spring. The course consists of grammar review and acquisition of contemporary vocabulary, along with films and varied texts. (Texts: *Cinéphile*, Conditto; *Le Petit Nicolas*, Sempé and Goscinny)

Third-Level French

FREN-300/0

(A YEARLONG COMMITMENT)

Five class periods. This yearlong course develops listening, speaking, reading, and writing skills through a review of grammar and the study of French films and francophone texts. Articles from magazines and newspapers, online resources, and poems and recitations complement this core program. (Text: *Cinéphile*, Conditto)

Accelerated French Sequence

FREN-320/5

(A TWO-TERM COMMITMENT)

Five class periods. This third-level course follows *FREN-220* and continues the accelerated sequence of “three years in two” started in *FREN-110* and *FREN-120*. The course consists of conversation, a thorough grammar review, and varied texts and films. (Texts: *Cinéphiles*, Conditto; *Les Jeux Sont Fais*, Sartre.)

Advanced Courses

French Civilization

FREN-400/1

Four class periods. Intended for students who understand, read, and write French well and who already speak at a competent level, but who desire to develop further conversational skills and acquire the vocabulary and idiomatic expression necessary to be able to discuss major cultural and social issues. The course is based on current articles taken directly from the French and Francophone press. The students also read a novel and write a weekly essay. Diction, elocution, and intonation also are stressed through debates and role-playing. (Text: *Civilisation progressive du Française*, CLE; *Une Fois Pour Toutes*, Sturges, Herbst, Nielsen; M.Ibrahim, Schmitt; *Une Tempête*, Aimé Césaire.)

Prerequisite: Completion of FREN-300 or equivalent.

The Francophone World

FREN-400/2

Four class periods. Students continue the study of French through a focus on the French-speaking areas outside of France. The course studies the civilizations of North, West, and Sub-Saharan Africa and of the Antilles, and includes a study of the geographical, social, and historical aspects of these regions of the world. (Text: *Une Fois Pour Toutes*, Sturges, Herbst, Nielsen; *Une Si Longue Lettre*, Mariama Ba; *Contes et Légendes du Monde Francophone*, Andree Vary et Claire Brouillet.)

Francophone Literature

FREN-400/3

Four class periods. The central texts during spring term are *Contes et Légendes des Antilles*, Georgel, and *Le Racisme Expliqué à Ma Fille*, Ben Jelloun, in addition to *Une Fois Pour Toutes*, Sturges, Herbst, Nielsen.

Crossing Cultures

FREN-420/0

(A YEARLONG COMMITMENT)

This course includes conversation practice, vocabulary acquisition, grammar exercises, and essay writing in the context of cross-cultural themes in literature and movies. Students consider the question of cultural identity and what it means to have more than one language and more than one culture.

Fall term—Camus and Algeria. The class studies what it means to be “the other” in the complex relationship between France and Algeria in Albert Camus’s novel *L’Etranger* and Gillo Pontecorvo’s movie *La Bataille d’Alger*.

Winter term—France in World War II. The themes of love and war in *Le Silence de la Mer* and *Hiroshima Mon Amour*.

Spring term—Belonging to more than one culture. Texts include Marjane Satrapi’s *Persepolis*, an autobiographical French graphic novel set in Iran and France, and Camara Laye’s *L’Enfant Noir*, a coming of age story set in Guinea. In the context of Tavernier’s *Autour de Minuit*, students also study Paris as a haven for American jazz artists.

Prerequisite: Completion of FREN-320 or equivalent.

French Civilization, Literature, and Cinema

FREN-520/0

(A YEARLONG COMMITMENT)

Five class periods. Open to students who have completed three terms of fourth-level French and to qualified new students. Students explore works of literature, films, and current events to develop their critical-thinking skills and understand the cultural and social contexts of the French-speaking world. The course also includes instruction in language skills and in the methodology of expository writing in French. Students usually take the Advanced Placement French Language exam.

The works studied include texts such as *Cyrano de Bergerac*, Rostand; *Candide*, Voltaire; *Béni ou le Paradis Privé*, Bégag; *Paul et Virginie*, Bernardin de Saint Pierre; and *Mercure*, Nothomb; and films such as *Le Grand Bleu*, Besson; *Les 400 Coups*, Truffaut; and *Le Goût des Autres*, Jaoui.

Modern Francophone Literature

FREN-600/1

FREN-600/2

FREN-600/3

Four class periods. A seminar course open to students who have completed 500-level French or the equivalent. The class studies modern novels, plays, poetry, and films. Texts: *Moi, Tituba, Sorcierè*, Maryse Conde; *Métisse Blanche*, Kim Lefèvre; *Cinema for French Conversation*, Anne-Christine Rice. (The course structure depends on enrollment and staffing.)

German

German is spoken in four countries with diverse cultural, political, and economic traditions: Austria, the Federal Republic of Germany, Liechtenstein, and Switzerland. It is also the mother tongue of significant minorities in neighboring countries. Among Europeans, in fact, the approximately 98 million native speakers of German greatly outnumber those of English, French, Italian (58–60 million each), or Spanish (36 million). In business, diplomacy, and tourism, German stands second only to English in Western Europe, and in Eastern Europe it holds first place. It is the language of many of modern history's most notable writers, scientists, musicians, and philosophers, among them Nietzsche, Beethoven, Bach, Einstein, Freud, Goethe, and Mozart. As English is a Germanic language, the study of German is quite accessible for English speakers. No prior world language experience is necessary to begin the study of German. Many students find the study of German enhances their comprehension of English grammar and gives them a unique insight into the English language.

The department offers a five-year course of study in reading, writing, and speaking German. Digital lab materials, most of which are available to students over the Web, and contemporary films supplement language immersion in the classroom. Students at the second, third, and fourth levels also have the opportunity to participate in the National German Exam as well as the American Association of Teachers of German three-week summer study–home stay program in Germany.

First-Level German

GERM-100/0

(A YEARLONG COMMITMENT)

Five class periods. A yearlong elementary course in speaking, reading, writing, listening comprehension, and culture. No previous experience in German or any other world language is needed to enroll in this course. *GERM-100* offers significant daily structure and support in order to facilitate successful language learning. Current text: *Deutsch Aktuell 1*, 6th edition, supplemented by digital lab exercises, contemporary films, songs, and adapted short stories.

Accelerated First-Level German

GERM-150/5

(A TWO-TERM COMMITMENT)

Five class periods. Open to students who have completed the fall term of *GERM-100* with distinction and who have been recommended by their instructor. Superior work in this course enables students to enter *GERM-250* the following fall, followed by *GERM-300* in the winter and spring terms, thereby completing three years of the study of German in two years. An accelerated course in grammar, speaking, listening comprehension, reading, and culture. Current texts: *Deutsch Aktuell 1*, 6th edition, supplemented by video, digital lab exercises, contemporary films, poems, songs, and adapted short stories.

Second-Level German

GERM-200/0

(A YEARLONG COMMITMENT)

Five class periods. Open to students who have successfully completed *GERM-100* or its equivalent. The study of basic grammar, conversation, and reading skills is continued along with the introduction of theme writing. Current text: *Deutsch Aktuell 1*, 6th edition; supplemented by digital lab exercises, contemporary films, songs, and adapted short stories.

Accelerated Second-Level German

GERM-250

(F)

Five class periods. Open to students with strong language-learning skills who have completed *GERM-150* or its equivalent with distinction. This accelerated course covers the spring term *GERM-200* syllabus with the addition of intensive grammar review and writing. Successful completion of this course qualifies students to enter *GERM-300* in the winter term. Current texts: *Vater und Sohn*, by E.O. Plauen, supplemented by movies and digital lab exercises.

Third-Level German

GERM-300/0

(A YEARLONG COMMITMENT)

Four class periods. Open to students who have successfully completed *GERM-200* or *GERM-250* or its equivalent. This course develops the language skills in speaking, listening comprehension, reading, and writing through the introduction of German texts in the original. Greater emphasis on classroom discussion as well as short essay writing is introduced. Current texts: *Vater und Sohn*, by E.O. Plauen; *Emil und die Detektive* by Kästner; and *Biedermann und die Brandstifter*, by Frisch. Digital lab exercises, skits, contemporary films, and songs supplement the reading.

Fourth-Level German

GERM-400/1

GERM-400/2

GERM-400/3

Five class periods. Open to students who have successfully completed *GERM-300* or its equivalent. This course is ideal for students who are looking for a systematic review of the first three years of grammar as well as a focus on listening comprehension and speaking. The class will heavily utilize the Academy's Language Learning Center for listening and speaking skills, including viewing of and oral responses to contemporary films. Fall term—grammar, film; Winter term—grammar, film, first half of *Herr der Diebe* (Funke); Spring term—film, second half of *Herr der Diebe* (Funke)

Prerequisite: *GERM-300* or permission of the department chair.

Advanced Fourth-Level German

GERM-520

(F)

Five class periods. The first term of a yearlong sequence, this course is open to students who have successfully completed *GERM-300* or its equivalent and whose grammar skills are solid. A guideline is that students should have received an honors

grade of 5 or 6 in *GERM-300*. Vocabulary expansion, increased oral fluency through daily classroom discussion, and written accuracy through paragraph writing and rewriting are central to this course. Selective review of advanced grammar topics is incorporated as needed.

Texts: Selected *Grimm's Fairy Tales*; short stories by Lenz, Gappmeier, and Kästner; current events videos and articles; concrete poetry; and Goethe's poem *Erkönig*.

Prerequisite: *GERM-300*.

Advanced Fourth-Level German

GERM-520/5

(A TWO-TERM COMMITMENT)

Five class periods. This course is a continuation of *GERM-520* with increased emphasis on oral proficiency through both informal classroom discussions as well as formal assessments in the LLC (Language Learning Center). Students continue to review advanced grammar as needed, while being exposed to a wider variety of German works in the original.

Winter term—Cornelia Funke's novel *Herr der Diebe*

Spring term—Dürrenmatt's play *Der Besuch der alten Dame*. One week is devoted to theatre as students act out scenes from the play for their final assessment.

Prerequisite: *GERM-520* or the permission of the department chair.

Advanced Topics in German

GERM-600/1

GERM-600/2

GERM-600/3

Four class periods. Open to students who have successfully completed three terms of fourth-level or AP German, or their equivalent, this course varies with the needs of the class. It is usually a seminar in the reading and discussion of German novels and plays. Authors currently read: Brecht, Goethe, Kafka, Dürrenmatt, Lenz, and Zweig. Offered only if there is sufficient enrollment.

Greek

Through the study of Greek, the Department of Classics offers students a direct entry into Greek literature. The Greek alphabet is easily mastered in the first few class meetings, and students quickly discover that the poetic and expressive qualities of Greek language and literature stimulate the imagination and illuminate the early political and intellectual development of the Mediterranean basin. The regular sequence in Greek is *GREK-100*, -200, -300, and -400, though students wishing to accelerate may want to consider *GREK-150* followed by *GREK-300*, with the permission of the department.

First-Level Greek

GREK-100/0

(A YEARLONG COMMITMENT)

Five class periods. The course introduces the student directly to the classical Greek of Periclean Athens through a series of readings that present not only the vocabulary, forms, and syntax of the language, but also the thoughts, feelings, and actions that characterize Greek culture. Though preliminary selections are necessarily simplified, within the first year students are reading excerpts in their original form from various Greek authors.

First- and Second-Level Greek, Intensive

GREK-150/0

(A YEARLONG COMMITMENT)

Five class periods. The course is open to Seniors, Uppers, and others, with the permission of the department. It covers in one year the essential material of *GREK-100* and *GREK-200*, and basic forms and structure, along with ample selected readings from various Greek authors.

Second-Level Greek

GREK-200/0

(A YEARLONG COMMITMENT)

Five class periods. This course continues the format of *GREK-100*, with further systematic development of reading skills and control of vocabulary, forms, and syntax through the medium of more advanced selections from the Greek masterpieces, always with the purpose of understanding the spirit of the people who produced them.

Third-Level Greek: Iliad and Odyssey

GREK-300/0

(A YEARLONG COMMITMENT)

Four class periods. Students will study selected works of Homer, Lysias, Herodotus, or Plato.

Fourth-Level Greek: Philosophy and History, Tragedy, Lyric

GREK-400/1

GREK-400/2

GREK-400/3

Four class periods. Ancient concepts of justice and morality are examined through the works of Plato and Thucydides. Human tragedy is explored in a play of Sophocles or Euripides. One term is devoted to the study of emotion and self-expression in the Greek lyric poets.

Japanese

First-Level Japanese

JAPA-100/0

(A YEARLONG COMMITMENT)

Five class periods. Open to all students. Seniors may take the course, but in situations of high enrollment, priority will be given to younger students to fulfill language requirement. Students will learn to express themselves in a variety of conversational situations and to read and write *hiragana*, *katakana*, and about 15 *kanji*, or Chinese characters. Classroom instruction will be based on *Adventures in Japanese, Book 1*, and its corresponding workbook. Students will learn not only the basic grammatical structures but also important elements of Japanese culture.

Second-Level Japanese

JAPA-200/0

(A YEARLONG COMMITMENT)

Five class periods. Open to students who have successfully completed first-level Japanese or its equivalent. A continuation of *JAPA-100*, the instruction will be based on *Adventures in Japanese, Book 2*, and its workbook. In this course there is an increased emphasis on grammar and an additional 150 *kanji*.

Third-Level Japanese

JAPA-300/0

(A YEARLONG COMMITMENT)

Four class periods. Open to students who have successfully completed second-level Japanese or its equivalent. Instruction is given based on *Adventures in Japanese, Book 3*, and its workbook. Emphasis is placed on more conversational practice using the previously learned grammar and more advanced new grammar. Additional emphasis is placed on a significant increase in *kanji* characters. Students are expected to learn an additional 150 *kanji* by the end of the course.

Fourth-Level Japanese

JAPA-400/0

(A YEARLONG COMMITMENT)

Four class periods. Open to students who have successfully completed third-level Japanese or its equivalent. Using the advanced textbook of *Adventures in Japanese, Book 4*, and its workbook, students will learn to express themselves more creatively and to communicate with status-appropriate word usage. Students will learn an additional 150 *kanji* by the end of the course. Emphasis is placed on more advanced Japanese culture and understanding Japanese history and values. Projects include interviews, research, and the final papers.

Japanese Language and Culture

JAPA-520/0

(A YEARLONG COMMITMENT)

Four class periods. This course is designed to be comparable to college/university Japanese courses where students complete approximately 300 hours of college-level classroom instruction. Like corresponding college courses, this course supports students as they develop the productive, receptive, and cultural

skills necessary to communicate with native speakers of Japanese. Students' proficiency levels at the end of the course are expected to reach the intermediate-low to intermediate-mid range, as described in the American Council on the Teaching of Foreign Languages (ACTFL) Proficiency Guidelines.

Advanced Topics in Japanese

JAPA-600/1

JAPA-600/2

JAPA-600/3

Four class periods. This course focuses on the development of additional *kanji*, and on vocabulary expansion through the study of Japanese newspapers, short stories, and a feature-length film. Emphasis is placed on students' listening comprehension and speaking proficiency.

Prerequisite: Successful completion of *JAPA-400* and/or approval of the instructor.

Latin

The Department of Classics offers students a direct entry into the traditional Latin literary curriculum while at the same time providing students with an opportunity to develop a more sophisticated historical and international perspective. Whenever possible, traditional language study is supplemented with readings in English that address both ancient and modern cultural concerns.

First-Level Latin

LATN-100/0

(A YEARLONG COMMITMENT)

Five class periods. The purpose of the course is to teach students the basic features of the Latin language and of Roman culture in relation to other cultures, e.g., family life and societal relationships, slavery, travel, sports, life in the big city, entertainment, and education. Students learn the traditional forms and syntax. All six tenses, indicative and passive, are covered, as well as all five declensions of nouns, three declensions of adjectives, and the standard pronouns. There is extensive practice in recognizing endings of nouns, adjectives, pronouns, and verbs, as well as case uses and normal Latin sentence structures, with the goal of mastering basic techniques of accurate translation and comprehension of Latin sentences and stories. Students complete the textbook *Jenny's First Year Latin*, then study *Jenny's Second Year Latin* up through the ablative absolute.

First- and Second-Level Latin, Intensive

LATN-150/0

(A YEARLONG COMMITMENT)

Five class periods. This course covers in one year the essential elements of *LATN-100* and *LATN-200*.

Second-Level Latin

LATN-200/0

(A YEARLONG COMMITMENT)

Five class periods. During the fall, the linguistic and cultural approach of *LATN-100* is continued as the class reviews and completes the basic grammar (including participles, subjunctives, and indirect statements) and reads about other aspects of Roman life. In the winter and spring, students read selections from Caesar, Livy, Ovid, and Apuleius' tale of *Cupid and Psyche*.

Third-Level Latin: Livy, Catullus, Cicero, Vergil

LATN-300/0

(A YEARLONG COMMITMENT)

Four class periods. Students begin the fall with a thorough review of the Latin language in conjunction with correlated reading passages. In the latter half of the fall, students read selections from Livy or Cicero. In the winter, students read the lyric love poetry of Catullus and selections from Cicero's speech, *Pro Caelio*, defending one of Catullus's former friends against charges brought by the woman to whom Catullus wrote his most famous poems. In the spring, students read selections from Book II of Vergil's *Aeneid*, the story of the Trojan Horse and the destruction of Troy, a heroic backdrop for very human struggles of duty and loyalty among women and men, parents and children, leaders and followers, humans and their gods.

Advanced Courses

Vergil

LATN-520V/0

(A YEARLONG COMMITMENT)

Five class periods. Students read the entire *Aeneid* in English and substantial selections of Books I, II, IV, and VI in Latin, examining Vergil's literary form and technique, as well as the philosophical and political dimensions of his age. Students then turn to Latin prose, reading selections from Caesar's *Commentaries* on the Gallic War. Cicero himself called Caesar the most eloquent of all Romans. His Latin, pure and unadorned, provides an excellent balance to Vergil's tragic style.

Prerequisite: *A grade of 5 or higher in LATN-300 or permission of the department.*

Advanced Latin Authors

LATN-600/1

LATN-600/2

LATN-600/3

Four class periods that meets three times a week, this is primarily a literature course with works in the original Latin.

Fall term—In the fall, students read Lyric Poetry, beginning with Catullus and continuing with Horace after the midterm. Although their lifetimes overlapped, Catullus flourished during the time of Julius Caesar and the crumbling Roman Republic, whereas Horace wrote his *Odes* after civil war had established the reign of Augustus, the first emperor of Rome. Beyond appreciating the magnificent and still resonant art of these two famous poets, students will compare the differences in their styles, *personae*, and philosophies, and discuss how these reflect not just each artist's poetic voice, but the contemporary political regime as well.

Winter term—Students focus on Ancient Rhetoric, beginning with an examination of Platonic vs. Aristotelian ideals of rhetoric, and continuing with a more detailed study of Ciceronian precepts of oratory. While translation and discussion of selections from Cicero's speeches, essays, and letters are the focus of this term's scholarship, students also make connections with modern examples of persuasive technique in the form of advertisements, popular songs, and political speeches.

Spring term—While students in *LATN-600* have some choice about the authors and readings for spring term, they will begin with several selections from Ovid's *Metamorphoses*.

Prerequisite: *The prerequisite for any term of LATN-600 is a 5 or above in LATN-520V. An additional prerequisite for the spring term of LATN-600 is a 5 or above in at least one previous term of LATN-600.*

Russian

With the demise of the Soviet Union and resulting rapid expansion in East-West activity, the ability to communicate in Russian and knowledge of Russian culture have lost none of their importance. At the beginning of the 21st century, there are more contacts now with Russia and countries of the former Soviet Union than ever before. Not only are American business, science, and technology clamoring for Russian speakers to work in and with the new Russia, but Russian remains the *lingua franca* in all the former Soviet republics, making it extremely important now for national security reasons as well.

No prior world language experience is necessary to begin the study of Russian. Before studying Russian, many consider it strange and difficult, but its alphabet and vocabulary have the same sources as English, and it follows many of the same principles of grammar. Continuous oral, visual, and instructional use quickly make Russian familiar and enjoyable.

The Russian department offers a five-year course of study. This well-established program ensures confident progress in speaking, aural comprehension, reading, and writing. Elementary courses use a unique digital textbook to strengthen grammar skills and improve vocabulary learning. At the upper levels, students use Russian word processors for their compositions and the Web for research and coursework. Video is used throughout to improve understanding of culture as well as language. Students who have had success in another world language or who have some prior experience with Russian are encouraged to consider taking *RUSS-150* after the fall term introduction. It is the policy of the Division of World Languages to use the target language exclusively in the classroom. Students enrolled in all Russian courses are required to have an iPad in lieu of textbooks or workbooks throughout their Andover Russian career.

First-Level Contemporary Russian

RUSS-100/0

(A YEARLONG COMMITMENT)

Five class periods. A yearlong elementary course in speaking, listening, reading, and writing. Texts: all-digital textbook (for the iPad—see note in introduction) developed by the department for exclusive use at PA; reference materials.

A Short Course in Beginning Russian

RUSS-130

(S)

Four class periods. A term-contained introduction to speaking, reading, and writing Russian, using conversational text materials, this course enables students to feel comfortable with the somewhat different features of a Slavic language. It also gives a sound foundation for continuing courses in Russian language, history, and literature, whether at Andover or in college.

Accelerated First-Level Russian

RUSS-150/5

(A TWO-TERM COMMITMENT)

Five class periods. Open to students who have completed the fall term of *RUSS-100* with distinction and who have been recommended by their instructor. Superior work in this course enables students to enter *RUSS-250* in the fall, followed by *RUSS-300* in the winter and spring terms, thereby completing three years of Russian language in two years. An accelerated course in grammar, speaking, listening comprehension, reading, and culture, this course may require more than the standard four to five hours of homework per week. Texts: the same as those of *RUSS-100* and *RUSS-200*.

Second-Level Contemporary Russian

RUSS-200/0

(A YEARLONG COMMITMENT)

Five class periods. Completion of the elementary course with continued emphasis on active use. Texts: all-digital textbook developed by the department for exclusive use at Phillips Academy; reference materials.

Prerequisite: Successful completion of *RUSS-100*.

Accelerated Second-Level Russian

RUSS-250

(F)

Five class periods. Open to students with strong learning skills who have completed *RUSS-150* or its equivalent with distinction. This accelerated course completes the work of *RUSS-200* with the addition of intensive grammar review and writing. Successful completion of this course qualifies students to enter *RUSS-300* in the winter term. This course may require more than the standard four to five hours of homework per week. Texts: the same as those of *RUSS-200* and fall term of *RUSS-300*.

Third-Level Russian

RUSS-300/0

(A YEARLONG COMMITMENT)

Four class periods. Students will improve conversation and composition skills through work with selected 19th- and 20th-century short stories and with video materials. A review of problematic areas of grammar is integrated into the course. Work with video and audio materials constitutes an important component of the course.

Prerequisite: Successful completion of *RUSS-200* or *-250*.

Fourth-Level Russian

RUSS-400/1

RUSS-400/2

RUSS-400/3

Four class periods. Expanded work in conversation, listening comprehension, and composition. Extensive use of videos as a source of culture and for conversation and understanding daily speech. Texts will become less modified as the year progresses.

Prerequisite: Successful completion of *RUSS-300*.

Advanced Fourth-Level Russian

RUSS-520/0

(A YEARLONG COMMITMENT)

Five class periods. The core materials of the course are similar to those used in Fourth-Level Russian. In addition, however, one of the five weekly meetings will be devoted to preparation for the newly announced Advanced Placement Russian test. The additional material will be selected to reflect the structure of the AP exam. This course may require more than the standard four to five hours of homework per week.

Prerequisite: Honors grades in RUSS-300 or permission of the department chair.

Advanced Topics in Russian

RUSS-600/1

RUSS-600/2

RUSS-600/3

Four class periods. A central goal of this course is to provide students with an overview of the major themes and developments in the last two centuries of Russian literature and history. Students will be expected to integrate this knowledge into the base they have acquired in their previous Russian study. The spring term works with a historical docudrama of the Stalinist period in the Soviet State.

Prerequisite: Successful completion of RUSS-400/3 or -520.

Spanish

The Department of Spanish offers a six-year course of study. Students who demonstrate unusual ability and interest during the first year are invited to join an accelerated sequence. The language of the classroom is Spanish, and extensive use is made of the Language Learning Center. Students learn to understand, speak, read, and write the language, and also are given a comprehensive introduction to the literature and culture of Spain and Latin America. To enhance a student's language experience, the opportunity to study in Madrid, Spain, is offered through the INESLE program; the opportunity to study in Zaragoza, Spain, is offered through the School Year Abroad (SYA) program. Information is available through the SYA program director. Upon completion of any fourth-level course sequence or combination, a student will be prepared to take the AP language exam.

First-Level Spanish

SPAN-100

(F)

Five class periods. This course is designed for those students who have had no previous world language experience. The course emphasizes listening comprehension and the use of basic conversational patterns of Spanish speech. Elementary grammatical and idiomatic structures are introduced, as well as appropriate reading material. All classwork is conducted in Spanish. (Text: *Descubre 1*)

First-Level Spanish

SPAN-110

(F)

Five class periods. This course is designed for those students who have had previous experience in Spanish or in another world language. The course emphasizes listening comprehension and the use of basic conversational patterns of Spanish speech. Elementary grammatical and idiomatic structures are introduced, as well as appropriate reading material. All classwork is conducted in Spanish. (Text: *Descubre 1*)

First-Level Spanish

SPAN-110/5

(A TWO-TERM COMMITMENT)

Five class periods. This course is a continuation of the first-level Spanish course for those students not enrolled in SPAN-120, *Accelerated First-Level Spanish*. (Text: *Descubre 1*)

Accelerated First-Level Spanish

SPAN-120/5

(A TWO-TERM COMMITMENT)

Five class periods. Especially competent students will be recommended for this accelerated course at the conclusion of SPAN-100/1 or SPAN-110/1. Superior work in SPAN-120 enables recommended students to enter SPAN-220. *Descubre 2* serves as the primary text (see above) and is supplemented with reading selections and proficiency-oriented exercises.

Second-Level Spanish

SPAN-200/0

(A YEARLONG COMMITMENT)

Five class periods. Using the *Descubre 2* text, this course completes the introduction of grammar begun in the first year. Topics covered are imperfect, imperfect/preterite contrast, subjunctive, perfect tenses, future, and conditional. Extensive thematic vocabulary is integrated into each lesson. There are integrated video and audio programs by which the grammar and vocabulary are reinforced. Significant emphasis is placed on oral practice. Writing and reading skills are further developed. Various Latin American countries are studied.

Accelerated Spanish Sequence

SPAN-220

(F)

Five class periods. *SPAN-220* is open only to students who have obtained departmental permission, in most cases after completing *SPAN-120*. Being part of the accelerated sequence, this course has a pace that may be faster and a workload that may be heavier than usual. Only those students who demonstrate an accelerated ability to make progress at a rapid pace will be recommended for the *SPAN-320* sequence during the winter and spring terms. Students not recommended for *SPAN-320* will rejoin *SPAN-200* in order to move at a regular pace more in tune with their abilities.

SPAN-220 aims at promoting the student's ability to communicate in the target language. Intermediate-level grammar is thoroughly reviewed, and there is great emphasis on vocabulary building by means of a variety of readings, including short stories and newspaper articles. Students should be ready to engage in conversation on a daily basis, either through group exercises and activities or speaking up on their own. Passive acquisition without oral participation is not acceptable; the student is required to engage in all four skills on a daily basis: listening, reading, speaking, and writing.

Third-Level Spanish

SPAN-300/0

(A YEARLONG COMMITMENT)

Four class periods. During the fall term, students read short stories, testimonies, and poems of diverse Hispanic traditions that explore notions of family, individual and collective identities, and personal and social relationships. These texts also serve as structural and thematic models to various written exercises and other class activities.

The primary objective of the winter term is to expose students to a challenging and sophisticated literary text, *Crónica de una Muerte Anunciada* (Chronicle of a Death Foretold), while enforcing their structural skills and communicative competence through a series of grammar, vocabulary, and comprehension exercises based on the novel.

In the spring, students read *Las Bicicletas Son Para el Verano* (Bicycles Are for Summer) and a play about the Spanish Civil War by a contemporary Spanish playwright, and then perform selected scenes from this work.

Accelerated Spanish Sequence

SPAN-320/5

(A TWO-TERM COMMITMENT)

Five class periods. *SPAN-320* is open to students who have obtained permission of the department chair, usually after completing *SPAN-220* in the fall. At the end of this course, most students will be able to enroll in courses at the 400 level, which require considerable knowledge of grammar and vocabulary and the ability to discuss subjects of higher conceptual complexity.

Consequently, the range of subjects and genres is expanded. In addition to short stories and articles, students read about current events in the winter and a play, *Death and the Maiden*, in the spring. Acting out some of the scenes in the play is one of the included oral exercises. Throughout the two terms, students continue to work on their vocabulary and grammar, but more sophisticated and linguistic nuances—such as indirect discourse—are added to the student's language repertoire. However, the focus is still on communication, and students are expected to be active participants at all times.

Prerequisite: *Permission of department chair.*

Advanced Courses

Current Events and Multimedia: Approaches to the Hispanic World

SPAN-400/1

SPAN-400/2

SPAN-400/3

Four class periods.

Fall term—Spain. Students will refine speaking, writing, and listening skills in Spanish as well as their ability to express current issues through a cultural context. This course will use literary texts, film, TV program series, and journalism to provide a basis on which to discuss and understand issues of modern Spain from the post-Franco era to the present. The course will begin a comprehensive review of basic to advanced grammar structures for students thinking about taking the various national Spanish exams. Class requirements include essays, tests, oral class presentations, and recordings. Daily class participation is essential.

Winter term—Mexico. Students will refine their speaking, writing, and listening skills in Spanish as well as their ability to express current issues through a cultural context. This course will use literary texts, film, and art to provide a basis on which to discuss and understand the historical facts that shaped Mexico from the Mexican Revolution to the present. The study of grammar will concentrate on the more challenging structures for English speakers, continuing the grammar review started in fall term *SPAN-400/1*. Daily class participation is essential.

Spring term—Hispanic Caribbean. Students will refine their speaking and writing skills through the analysis of poetry and short stories of select Caribbean authors. This course will use Caribbean poetry, short stories, film, music, and journalism to provide a basis on which to discuss and analyze current and historical issues of Puerto Rico, Cuba, and the Dominican Republic. In addition, the course will complete the review of basic to advanced grammar structures started in the fall and winter trimesters. Class requirements include essays and oral class presentations. Daily class participation is essential.

Introduction to Hispanic Literature

SPAN-401/1

SPAN-401/2

SPAN-401/3

Four class periods. Each trimester the class aims to develop language skills through reading, discussion, oral presentations, and regular writing assignments centered around major writers and texts of the contemporary Hispanic world. This course also emphasizes some of the finer Spanish grammar points and idiomatic expressions.

Fall term—Students will be exposed to short stories by contemporary Latin American and Spanish authors as varied as Carlos Fuentes, J.L. Borges, Gabriel García Márquez, among others.

Winter term—In the winter, the focus is on Spanish and Spanish American drama and contemporary Hispanic poetry.

Spring term—Students will read selected literary short novels from the Hispanic world.

Advanced Spanish Language Colloquium

SPAN-500

(F)

Four class periods. This advanced, intensive language course is designed for students of Spanish who have completed their language requirement and seek an immersion experience. Students will continue to sharpen their linguistic competencies in speaking, listening, writing, and reading, and will explore an assortment of authentic media in doing so. These sources will reflect the diversity of registers heard throughout the Spanish-speaking world and will expose students to a wide range of cultural, social, and historical phenomena. Students will have many opportunities to synthesize and analyze these topics through various communicative modes (interpersonal, interpretive, and presentational) in class discussions and written work, in oral/aural exercises in the LLC (Language Learning Center), and in presentations delivered to their peers. Students will complete a research project and participate in a colloquium with the greater Spanish-speaking community. Students who take this course will be prepared to take the AP Spanish Language Exam in May. Materials will include a variety of media from the Spanish-speaking world, a monolingual grammar manual, and AP Spanish Language Exam preparation resources. Students must take this course in order to be considered for *SPAN-511* in the spring.

Immersion in Lawrence, The Immigrant City

SPAN-510

(W)

Four class periods. Lawrence, Massachusetts, has a long history of immigration, beginning during the Industrial Revolution with the Irish and Italians and continuing into the present with an influx of world cultures, predominantly from Caribbean and other Spanish-speaking American nations. For all intents and purposes, modern Lawrence is a Hispanic city, and our involvement there amounts to nothing less than an immersion in the language and culture of an entire hemisphere. This course exposes students to the culturally rich and vibrant “Immigrant City” and helps them understand, through firsthand accounts from members of the Lawrence community, the realities of living in a bicultural, bilingual world. Texts will include popular fiction, prose, journalism, and other media in Spanish. At the end of the term, the class will elect a community partner with

which to work in the spring, and each individual will design a research project to conduct throughout the following term.

Community Engagement in the City of Lawrence: We, the People

SPAN-511

(S)

Four class periods. Students will continue to immerse themselves in the Immigrant City, moving from the theoretical in the winter to the practical in the spring. Having chosen a community partner to work with and research topics to develop, students have more significant input regarding the focus of the class. Students will participate in mini internships or collaborative projects with agencies in Lawrence, thus broadening their own perspectives of Hispanic life in the United States, while also leaving a “legacy” of cooperation and mutual respect to tie together the Lawrence and Andover communities.

Prerequisite: *SPAN-500 in the fall. Limited enrollment:*

Preference is given to students who take SPAN-510 in the winter, though students with considerable experience in Lawrence (i.e., on the level of community service project coordinators) may seek departmental approval. Readings and a daily journal are required in addition to the final research project.

Understanding Latin America

SPAN-520/1

SPAN-520/2

SPAN-520/3

Four class periods. This course is an introduction to the reality of present-day Latin America through the study of its popular culture. The subject is approached from a diachronic perspective starting in the 20th century, which entails reviewing some of the major historical events, but the spotlight is on those aspects of everyday life that play a role in shaping the values of a community or contribute to creating a sense of identity: language, religious beliefs, traditions, social movements, sports, and cultural production (music, cinema, and television; literature and visual arts).

From a linguistic point of view, students will continue to work on the four skills: reading (texts of various genres), writing (expository writing), speaking (oral presentations and daily conversation practice), and listening (in class and at home—they need to watch a popular telenovela or soap opera).

Prerequisites: *Completion of SPAN-400, -401, or -500 with distinction, and with departmental permission.*

Latin American Perspectives

SPAN-521/1

SPAN-521/2

SPAN-521/3

(NOT OFFERED 2013–2014)

Five class periods. This course serves as a foundational tool in understanding the complex cultural processes of conflict, colonization, exchange, adaptation, exploitation, revolution, and globalization that have created and continue to shape the Latin American experience. By examining literary and cultural representations from colonial times to the present and exploring multiple—including nontraditional—perspectives on important themes and events of this region, students will gain insight

into Latin America today. Examples of some of the perspectives analyzed during fall term include: conquest through the colonizers' accounts juxtaposed with indigenous Aztec painted manuscripts that depict the cultural encounter; slavery from the testimony of a runaway slave; the syncretism of both Yoruba and Catholic religions in *Santería*, among others. In winter term we will focus on cultural diversity in Latin America by analyzing how the interaction of different cultures has created the cultural blending expressed in Latin American art, such as music, paintings, films, and sculpture. Finally, in spring term we will concentrate on the contemporary issues affecting the region today. Some of these themes include sustainability and economic development, women and politics, social and political revolutions, drug trade and drug trafficking, crossing borders, sports, adolescence, and pop culture.

Prerequisites: Completion of SPAN-400, -401, or -500 with distinction, and with departmental permission.

Commerce, Culture, and Trade: Modern Latin America

SPAN-620/1

SPAN-620/2

SPAN-620/3

Four class periods. This course will study contemporary modern Latin America by employing a wide range of tools—including historical documents, news articles, literary texts, and general economic principles. Students will apply knowledge to Latin American real-world settings, from political systems to economic models, to gain an integrative understanding of this vitally important region. Students also will apply this knowledge of history and political legacy to an understanding of the investment-capital system of stocks, bonds, and commodities in a globalized market. Furthermore, they will study the illegal commerce issues faced by Latin America that challenge the very notion of nation-state.

Fall term—Students will study the Spanish-American War, the Panama Canal, the legacy of dictatorship vis-à-vis the Cold War, and Latin American revolutions (from the Mexican Revolution to the current *Nuevo Liberalismo* revolutions) in the context of trade and commerce. In addition, students will begin to track a Latin American company that is publicly traded on the American and Latin American stock exchanges and make a presentation on that company at the end of the winter trimester.

Winter term—This course seeks to augment the vocabulary and conceptual knowledge of the emerging Hispanic markets, while at the same time trying to cast a light on why capitalism, after the fall of the Berlin Wall, has not brought the benefits to Latin America that Western economies presently enjoy. Readings will be based on leading Latin American and North American economists. Students will work on businesslike cases and must find ways of resolving regional and global market conflicts with respect to natural resources. Students will write a “business case” as to why investors should invest capital in their respective Hispanic company. This aspect of the course will require a high level of businesslike teamwork, in which each member is responsible for the final group grade. Each group will prepare various presentations in which each member of said group is responsible for a particular task.

Spring term—This course is the third part in a sequence of *SPAN-620* that seeks to explain how drug trafficking emerged in Latin America and how it evolved into the multinational il-

legal commerce that it is today. Students will analyze the origins of the coca trade, its transport and economic aspects, and the cultural underpinnings that made Latin America a region in which drug trafficking could flourish. This course hopes to provide an overview of the complexities of how the history of contemporary Latin America was framed by the drug trafficker and the money launderer, how products were transported and sold on the black market, why Latin American nations have such a difficult time preventing the flow of illegal substances, how this challenges the traditional notion of nation-state, and what is considered a rogue state.

This course is only open to students who have completed a year of Spanish at the SPAN-500, -520, or -521 level, or by permission of the department chair.

FACULTY & ADMINISTRATION

SELECTED ADMINISTRATORS 2013–2014 ACADEMIC YEAR

OFFICE OF THE HEAD OF SCHOOL

John G. Palfrey Jr.
*Head of School on the Foundation in honor
of John P. Stevens for the Head of School*
A.B., M.Phil., J.D.

Rebecca M. Sykes
Associate Head of School
A.B., M.S.W.

OFFICE OF THE DEAN OF FACULTY

Patrick J. Farrell
Dean of Faculty
B.A., M.S.

Nancy M. Lang
Associate Dean of Faculty
B.A., M.S.

OFFICE OF THE DEAN OF STUDIES

Patricia C. Russell
Dean of Studies
A.B., M.A.T.

Elizabeth G. Korn
Associate Dean of Studies and Registrar
B.A., Ed.M., Ed.D.

Scott W. Hoenig
Assistant Dean for Advising
A.B., M.A.

OFFICE OF THE DEAN OF STUDENTS AND RESIDENTIAL LIFE

Paul D. Murphy
Dean of Students and Residential Life
B.A., M.S.T.

Carlos A. Hoyt, Jr.
*Associate Dean of Students for Personal
and Community Education*
B.A., M.A.

Jennifer K. Elliott
Abbor Cluster Dean
B.A., M.A.

Matthew C. Hession
Flagstaff Cluster Dean
B.A., M.A.L.S.

Rajesh R. Mundra
Pine Knoll Cluster Dean
B.A., M.A.T.

Frank P. Tipton
West Quadrangle North Cluster Dean
B.A., M.A.

Kathryn A. Dolan
West Quadrangle South Cluster Dean
B.S., M.Ed.

BUSINESS OFFICE

Stephen D. Carter
Chief Operating and Financial Officer
Sc.B., M.A.L.S.

OFFICE OF ADMISSION AND FINANCIAL AID

James F. Ventre
Dean of Admission and Financial Aid
A.B.

William D. Leahy
Director, Admission
B.A.

Peter N. Dignard
Admission Counselor
B.A.

Kevin E. Graber
Associate Dean of Admission
B.A.

Terrell L. Ivory
Assistant Dean of Admission
B.A.

Elisa M. Joel
Associate Dean of Admission
B.A.

Vivien V. Mallick
Senior Associate Dean of Admission
B.A.

Jill Bouyea Thompson
Associate Dean of Admission
B.A., M.Ed.

Julie H. Wadland
Assistant Dean of Admission
B.A.

Natalie A. Wombwell
Assistant Dean of Admission
B.F.A.

Marisa C. Zepeda
*Associate Dean of Admission,
Director, Student of Color Recruitment*
B.S.

OFFICE OF ACADEMY RESOURCES

Peter R. Ramsey
Secretary of the Academy
B.A.

Deborah B. Murphy
Director, Alumni Affairs
B.A., M.Ed.

David A. Flash
Director, Gift Planning
B.A.

Tracy M. Sweet
Director, Academy Communications
B.A.

Patricia A. Diodati
Director, Information Services

Ann C. Harris
*Director, Class, Reunion,
and Parent Giving*
B.A., M.B.A.

Christine M. Adams
Director, Development
B.A., M.S.

Victoria A. Harnish
Director, Stewardship
B.S., M.S.

Kimberly Gerighty
Director, Alumni Giving
B.A.

Hillary D. Repucci
Director, Parent Giving
B.A., M.B.A.

OFFICE OF COMMUNITY AND MULTICULTURAL DEVELOPMENT

Linda C. Griffith
*Dean of Community and
Multicultural Development*
B.A., M.Ed.

ATHLETICS DEPARTMENT

Michael J. Kuta
Director, Athletics
B.S.

FACULTY & ADMINISTRATORS

2012–2013 ACADEMIC YEAR

The date following the name indicates the year the person joined the Andover faculty.

Tracy Elizabeth Ainsworth 2002
Instructor in History and Social Science
B.A. Princeton University; ,
M.A. University of Colorado

Yasmine Bell Allen 2000
Instructor in Spanish
B.A. DePauw University;
M.A. Purdue University

Fernando Rafael Alonso 2005
Director, Summer Session;
Instructor in Mathematics
B.S. Cornell University

Max Charles Aloviseti 1986
(on sabbatical, fall term)
Chair of the Psychology Department;
Director, Psychological Services; Instructor
in Psychology
B.A., M.S. City College of N.Y.;
Ph.D. University of Rhode Island

Rachel A. Asher 2010
Instructor in Spanish
B.A. Williams College

Elizabeth Grace Aureden 1991
Instructor in Music
B.M., M.M. Eastman School of Music;
Ed.D. Harvard University

Bruce Wilson Bacon 1994
Instructor in Theatre
B.A. Amherst College;
M.F.A. Yale School of Drama

Seth Burton Bardo 1981
Instructor in English on the Walter
Scott Leeds Teaching Foundation
B.A. Yale University;
M.A.T. Harvard University

Holly A. Barnes 2000
(on sabbatical)
Instructor in Music
B.M. Indiana University;
M.M. University of Southern California;
M.M. Boston University

Donald Thompson Barry 1980
Instructor in Mathematics
B.A. Carleton College;
M.Div. Yale Divinity School

Roxanne Scott Barry 1995
Complementary House Counselor;
Academic Advisor
B.A. Carleton College;
M.El.Ed. Goucher College

Sallie Langston Batchelor 2010
Associate Director, College Counseling
A.B. Princeton University;
A.M. University of Chicago

Clyde Gordon Beckwith 1992
Instructor in Physics
B.A. Dartmouth College;
M.S., Ph.D. Boston College

Louis Michael Bernieri 1977
(on sabbatical)
Instructor in English; Andover
Bread Loaf Coordinator
A.B. Harvard University;
M.A. Middlebury College

John Everett Bird 2007
Instructor in English
B.A., M.A., M.Phil. Columbia University

Kathryn A. Birecki 1984
Athletic Trainer
B.S. Central Connecticut State University

Nile Kahli Blunt 2011
Instructor in History and Social Science
B.A. American University;
M.A., Ph.D. University of Illinois

Gail Chandler Boyajian 2001
(on leave of absence, fall term)
Instructor in Art–Architecture
B.A. Tufts University;
M.A. Arch. Massachusetts
Institute of Technology

Willa Brooks Brown 2012
Fellow in Biology
B.A. Williams College;
M.A. Tufts University

Suzanne Elizabeth Buckwalter 2001
Instructor in Mathematics
B.A. University of Northern Iowa;
M.S. Northwestern University

Li Cai-Hurteau 2011
Instructor in Chinese
B.A. East China Normal University;
M.S. SUNY–Albany

Christopher Paul Capano 2010
Director, Student Activities
B.A. University of Massachusetts

Kevin Francis Cardozo 1992
Instructor in Chemistry
B.A. Haverford College;
M.A. Columbia

Catherine Jane Carter 2001
Instructor in Classics
B.A. Grinnell College;
J.D. University of California–Berkeley;
M.A. Boston University

Stephen Douglas Carter 1980
Chief Financial Officer on the
Beinecke Foundation for the
Chief Financial Officer
Sc.B. Brown University;
M.A.L.S. Wesleyan University

Paul Davis Cernota 1999
Chair of the Chemistry Department;
Instructor in Chemistry
A.B. Princeton;
Ph.D. University of California

Deborah Marie Chase 2007
Instructor in English on the
Ansin Family Instructorship
B.A. Colgate University;
M.A. Middlebury College

Evanice Maria Cirelli 2003–2005, 2008
Complementary House Counselor

Peter Michael Cirelli 1994
Chair of the Music Department;
Instructor in Music
B.M. New England Conservatory
of Music

Sarah Mary Coghlan 2012
Assistant Director, Community Service
B.A. St. Michael's College;
M.P.H. Brown University

Thomas Edward Cone III 1966
Instructor in Biology on the
Class of 1929 Teaching Foundation;
Director of PALS Program
B.S. Trinity College;
M.A.T. Brown University

Brian David Cox 1997
(on sabbatical, fall term)
Head Trainer, Athletics;
Instructor in Athletics
B.S. Northeastern University

Elaine Crivelli 1997
Instructor in Art
B.A. West Chester University;
M.F.A. University of Delaware

Dianne D. Cruz 2010
Director of (MS)²;
Instructor in Mathematics
B.S. Merrimack College;
M.Ed. Salem State University

Monique Elizabeth Cueto-Potts 2007
Director of Community Service
B.A. Georgetown University;
M.S. Bank Street College of Education

Stephanie Erin Curci 2004
Instructor in English on the
Elizabeth Rogers Instructorship
A.B. Princeton University;
M.A. Brown University

Mark Alan Cutler 2003

Instructor in Spanish

B.A. St. Lawrence University;

M.A. Middlebury College

Christine Jean Cynn 2010

Instructor in English

B.A. Brown University;

M.A., M.Phil., Ph.D. Columbia

University

Kathleen Mary Dalton 1980

Instructor in History and Social Science on the Cecil F.P. Bancroft Teaching Foundation

B.A. Mills College;

M.A., Ph.D. Johns Hopkins University

Patricia Boyce Davison 2000

Director, Academic Skills Center;

Coordinator of Student Disability Services

B.S. Fitchburg State College;

M.Ed. Cambridge College

Peter Nicholas Dignard 2011

Admission Counselor

B.A. Vanderbilt University

Khiem DoBa 2010

Instructor in Mathematics

B.A. Macalester College;

M.S. Wayne State University

Marcelle Anne Doheny 1992

Instructor in History and Social

Science on the Frederick W. Beinecke

Teaching Foundation

B.A. University of York, U.K.;

Postgraduate Certificate of Education,

University of Oxford, U.K.

Kathryn Ann Dolan 1990

Instructor in Athletics and

Assistant Dean of Advising

B.S. University of New Hampshire;

M.Ed. Cambridge College

Jeffrey Charles Domina 1999

Chair of the English Department on the Richard Adamson Lumpkin Teaching

Foundation for the Chair of the English

Department; Instructor in English

A.B. Duke University;

M.A. University of Virginia

Cesar Dominique Moreno 2008

Instructor in Spanish

B.A. Universidad Complutense de Madrid

Peter Lawrence Drench 1986

Instructor in History and Social Science

B.A. Cornell University;

M.A. Tufts University

Mark Edward Efinger 1993

(on leave of absence)

Instructor in Theatre

B.A. Middlebury College;

M.F.A. University of North Carolina

Jennifer Karlen Elliott 2010

Instructor in History; Dean of Abbot Cluster

B.A. Dartmouth; M.A. Lesley College

Chloe Beth Siegle Epstein 2011

Instructor in Mathematics

B.A. Ithaca College;

M.A. Wesleyan University

Karen June Farrell 2005

House Counselor

B.A. University of Rhode Island;

M.A. Ball State University;

M.L.S. Syracuse University

Patrick James Farrell 2004

Chair of the Department of Mathematics on the Harris Family Foundation for the Chair

of the Mathematics Department; Instructor

in Mathematics

B.A. Amherst College;

M.S. University of Connecticut

Brian David Faulk 2006

Instructor in Chemistry

B.A. Stanford University;

A.M. Harvard University

Martha Gourdeau Fenton 1994

Instructor in Athletics

B.A. Bowdoin College;

M.M.S. Lesley College

Anne Ferguson 2005

Senior Associate Director, College Counseling

B.A. Denison University;

M.A. University of Akron

Diana M. Figarella-Zawil 2012

Instructor in Spanish

B.A. Regis College

Brianne May Foley 2012

Instructor in History and Social Science

B.A. Framingham State University;

M.A. University of Massachusetts–Boston

Lanita Lashawn Foley 2006

(on leave of absence)

Associate Director, College Counseling

A.B. Stanford University;

M.A. Michigan State University

David Usher Fox 2004

Instructor in English on the Harris Family

Instructorship in English

B.A. Bates College;

Ed.M. Harvard University

Nefertnerken Keturah Francis 2009

Instructor in Chemistry

B.A. Swarthmore College;

M.A. Bucknell University

Emma Lewinsohn Frey 2002

Instructor in History and Social Science

B.A. Franklin and Marshall College;

M.A.L.S. Wesleyan University

Shawn Fulford 1989

Instructor in Mathematics

B.S. William and Mary;

M.A. Duke University

Mary Line Fulton 1985

Instructor in English on the R. Allen

Keyworth Teaching Foundation

B.A. Mount Holyoke College;

M.A. University of Virginia;

Ph.D. University of New Hampshire

Claire Louise Gallou 2007

Instructor in French

B.A., M.A. Paris 10;

Ph.D. University of

California–Los Angeles

Rev. Anne Elizabeth Gardner 2008

Director, Spiritual & Religious Life;

Protestant Chaplain on the Protestant

Chaplaincy Fund

B.A. Fairfield University;

M.Div. Harvard University

Richard Bruce Gorham 2000

House Counselor

B.A. University of Massachusetts;

M.A. Middlebury College

Kevin Edward Graber 2008

Associate Dean of Admission

B.A. The College of Saint Rose;

M.Ed. University of Massachusetts–

Amherst

Ellen Mary Greenberg 1991

Instructor in Mathematics on the Abbot

Academy Teaching Foundation

B.A. Mount Holyoke College;

M.Ed. Harvard University

Susan H. Greenberg 2010

Instructor in English; Advisor to Phillipian

B.A. Brown University;

M.S. Columbia University

Linda Carter Griffith 1990

Dean of Community and Multicultural

Development; Instructor in English; Advisor

to African-American and Latino Students

B.A. Vassar College;

M.Ed. Cambridge College

Christopher Jude Gurry 1974

Instructor in History and Social Science on the Martha Cochran Foundation

A.B. Harvard College;

M.A. Tufts University

Jeremiah C. Hagler 2000

Head of the Division of Natural Sciences on the Peter Q. McKee Teaching Foundation;

Chair of the Biology Department; Instructor

in Biology on the Schmeitzler Instructorship

in Science

B.A. University of California–Santa Cruz;

Ph.D. Cornell University

- Patricia Rochford Har 2012
Instructor in English .
B.A. Wesleyan University;
M.A., Ph.D. Cornell University
- Jessica Lee Harms 2012
Fellow in Theatre
B.A. Christopher Newport University;
M.A. Emerson College
- Margaret Lucille Harrigan 1992
Instructor in Art on the Zukerman Fellowship for Teaching and Learning
B.F.A. Tufts University;
M.F.A. University of Connecticut
- Tasha Maleka Hawthorne 2008
Instructor in English
B.A. Bates College;
M.A. Cornell University
- Kevin Patrick Heelan 1983
Instructor in Theatre and Dance
B.A. St. Mary's College of Maryland;
M.F.A. Smith College
- Victor William Henningsen III
1974–1979, 1985
Instructor in History and Social Science on the Independence Foundation Teaching Endowment #2
B.A. Yale; M.A. Stanford;
Ed.M., Ed.D. Harvard University
- Karina Elizabeth Hernandez-Guarniz 2005
Associate Director, College Counseling
B.A. Dartmouth College
- Matthew Curley Hession 2005
Instructor in History and Social Science; Dean of Flagstaff Cluster
B.A. Bowdoin College;
M.A.L.S. Dartmouth College
- Sheena Tiffany Hilton 2011
Instructor in Chemistry
B.S. Yale University
- Thomas Salkald Hodgson 1977
Instructor in Philosophy and Religious Studies on the William M. Newman Teaching Foundation
B.A. Williams College;
M.A. Yale University
- Scott William Hoenig 2003
Instructor in Mathematics
A.B. Bowdoin College;
M.A. Boston University
- Leon Melvin Holley Jr. 1993
Instructor in Biology on the Samuel Harvey Taylor Teaching Foundation
B.S. Howard University;
M.A. Hampton University
- Carlos Alfonso Hoyt Jr. 2006
Associate Dean of Students
B.A. Wesleyan University;
M.S.W. Boston University School of Social Work
- Ellis Eugene Hughes 2012
Instructor in French
B.A. Wofford College;
M.A., Ph.D. University of North Carolina
- Jacques L. Hugon 2001
Instructor in Mathematics on the Donna Brace Ogilvie Teaching Foundation II
A.B., M.S. Harvard University;
M.B.A. Harvard Business School
- Dale Patrick Hurley Jr. 2006
Instructor in Mathematics
B.S. U.S. Naval Academy;
M.S.T. University of New Hampshire
- Clara Isaza-Bishop 2002, 2006
Instructor in Spanish
B.A. University of Massachusetts;
M.A. Middlebury College
- Carol Jane Israel 1985
Associate Director, Psychological Services; Instructor in Psychology
B.A., M.A., Ph.D. University of Chicago
- Terrell Lamarque Ivory 2012
Assistant Dean, Admission
B.A. Davidson College
- Margaret N. Jackson 1983
(on sabbatical, winter and spring terms)
Associate Director, Psychological Services; Instructor in Psychology
B.A. SUNY–Binghamton;
M.Mus. Manhattan School of Music;
M.A., Ph.D. Long Island University
- Joel Matthew Jacob 2011
Instructor in Mathematics
B.A. City University of New York, Queen's College;
M.A. SUNY–Stony Brook
- Derek Benjamin Jacoby 2007
Instructor in Music
B.A. California State University;
M.M. New England Conservatory of Music
- Elisa Maria Joel 1994
(on sabbatical)
Associate Dean of Admission; Dean of Abbot Cluster
B.A. Amherst College
- Christopher Leslie Jones 1999–2002, 2008
Instructor in History and Social Science
B.A. Amherst College;
A.M., Ph.D. Brown University
- Elizabeth C. Joseph 2006
Instructor in Mathematics
B.S. Stella Maris College, India;
M.S. Indian Institute of Technology, India;
Ph.D. Iowa State University
- Thomas Henry Kane 2004
Instructor in English
B.A. Harvard University;
M.A. New York University;
Ph.D. University of Virginia
- Mary T. Kantor 2009
Roman Catholic Chaplain on the Philip M. Drake Catholic Ministry Foundation
B.A. College of St. Catherine;
M.Div., M.A.R. Yale Divinity School;
Th.D. Harvard Divinity School
- Karen Angela Kennedy 1985
Scheduling Officer, Athletics; Instructor in Athletics
B.S. Springfield College;
M.A. Boston University
- Nicholas Van Houten Kip 1968
Instructor in Classics on the Alfred Lawrence Ripley Foundation
A.B. Princeton University;
M.A. Trinity College
- Marc Dana Koolen 1974
Instructor in Biology on the Frederick W. Beinecke Teaching Foundation
B.S. St. Lawrence University;
M.S. Purdue University
- Elizabeth Gail Korn 1986
Associate Dean of Studies and Registrar
B.A. Wesleyan University;
Ed.M. University of California–Berkeley;
Ed.D. Harvard University
- Douglas John Kuhlmann 1983
Instructor in Mathematics on the Class of 1915/Garriques Teaching Foundation
B.S. St. Louis University;
M.A., Ph.D. Northwestern University
- Michael J. Kuta 1983
Director of Athletics on the John H. Castle Jr. Foundation for the Director of Athletics; Chair of Athletics Department; Instructor in Athletics; Athletic Trainer
A.S. Berkshire Community College;
B.S. Northeastern University
- Christina Rae Landolt 2007
Instructor in Music
B.A. University of California
M.S. Lesley University
- Corbin Frederick Lang 1996
Instructor in Mathematics
B.S. University of Oregon;
M.S. Montana State University

Nancy Marie Lang 1993
Associate Dean of Faculty;
Instructor in Mathematics;
Director, Teaching Fellow Program
 B.A. Cornell University;
 M.S. University of Massachusetts–Lowell

Mika Elias Latva-Kokko 2005
Chair of the Physics Department;
Instructor in Physics
 M.Sc., Ph.D. University of Jyväskylä

William D. Leahy 2007
Director, Admission
 B.A. Boston University

Michael Chris Legaspi 2010
Instructor in Philosophy and
Religious Studies
 B.A. Johns Hopkins University;
 Ph.D. Harvard University

Zhang Li 2012
Instructor in Chinese
 B.A. Sichuan International Studies
 University, China;
 M.A. Cambridge College

Matthew John Lisa 2001
 (on sabbatical)
Instructor in Mathematics
 B.A. Wesleyan University;
 M.S.T. University of New Hampshire

Maria Moroz Litvin 1987
Instructor in Mathematics
 M.S. Moscow School of Education

Sean Michael Logan 2011
Director, College Counseling
 B.A. Williams College;
 M.A. Stanford University

LaShonda Nate Long 2010
Instructor in English
 B.A., M.A. California State University;
 Ph.D. University of California

Sandra Lynn Lopez-Morales 2012
Fellow in Counseling
 B.A., M.A., Ph.D. University of
 Texas–Austin

Peter Anthony Lorenzo 1983
Instructor in Music

Lixia Ma 2005
Chair of the Chinese Department;
Instructor in Chinese on the
Dr. Yuan Han Instructorship
 B.A. Beijing Institute of Light Industry;
 M.A., Ph.D. University of Iowa

John Richard Maier 1987
 (on sabbatical, fall term)
Instructor in Spanish
 B.A. Ohio Wesleyan University;
 M.A. University of Minnesota;
 Ph.D. University of Wisconsin

Vivien Valenzuela Mallick 1999
Senior Associate Dean of Admission
 B.A. Tufts University

Temba Tebogo Maqubela 1987
Assistant Head for Academics; Dean
of Faculty on the Edward E. Elson
Foundation; Instructor in Chemistry
 B.S. University of Ibadan;
 M.S. University of Kentucky

Vuyelwa Mpho Maqubela 1987–1994,
 1996
Instructor in English
 B.A. Fort Hare University;
 Postgraduate Certificate of Education,
 University of Witwatersrand;
 M.A. Lesley College

Christine A.G. Marshall-Walker 2008
Instructor in Biology
 A.B. Smith College;
 Ph.D. Columbia University

Jeffrey Edward Marzluft 2006
Associate Director, Instructional
Services, Oliver Wendell Holmes Library
 B.A. Colgate University;
 M.A.T.S. Boston University

Ali M. Mattia 2011
Athletic Trainer
 B.S. Quinnipiac University

Thomas Earl McGraw 1983
Instructor in English
 B.A. University of Notre Dame;
 M.S. Boston University

Michael James McHugh 1994
Instructor in Mathematics
 B.A. Columbia University;
 M.S., Ph.D. University of New Hampshire

Kathryn Jude McQuade 2006
Instructor in English
 A.B. Princeton University

Peter T. Merrill 1989
Coordinator of Global Perspectives Group;
Instructor in Russian and German
 B.A., A.M. University of Pennsylvania;
 M.A., Ph.D. University of California–
 Los Angeles

Elizabeth Ann Meyer 1998
Chair of the Classics Department;
Instructor in Classics on the
Richard J. Stern Instructorship
 B.A., M.A. University of Colorado;
 Ph.D. Boston University

Anna Hartung Milkowski 2009
Instructor in Science
 B.A. Harvard University;
 M.P.H. Yale University

Leon Adrian Modeste III 1986
 (on sabbatical, winter and spring terms)
Instructor in Athletics
 B.S. Springfield College;
 M.Ed. Cambridge College

Vincent Joseph Monaco 1984
Instructor in Music
 B.Ed. University of Massachusetts;
 M.M. Boston University

Diane Lynn Moore 1993–2008, 2010
Chair of the Philosophy and Religious
Studies Department; Instructor in
Philosophy and Religious Studies; Director,
Brace Center for Gender Studies
 M.A. Harvard Divinity School;
 D.M. Episcopal Divinity School;
 Ph.D. Union Theological Seminary

Lauren Endicott Moye 2012
Graham House Intern
 B.S. Mount Holyoke College

Mary Minot Mulligan 1984
Instructor in History and Social Science
 A.B. Mount Holyoke College;
 J.D. Northeastern University;
 M.A.L.S. Wesleyan University

Rajesh Ramesh Mundra 1996
Instructor in Biology
 B.A. Brandeis University;
 M.A.T. Brown University

Maria Del Carmen Munoz-Fernandez
 2011
Instructor in Spanish
 B.A. Universidad de Extremadura, Spain;
 B.A. University of Central Lancashire,
 England;
 M.A. Western Michigan University;
 Ph.D. Tulane University

Aya Silvia Murata 1992
Dean of Pine Knoll Cluster; Advisor to
Asian and Asian American Students
 B.A. Bates College;
 A.M. Harvard University

Paul Daniel Murphy 1989
Dean of Students and Residential Life;
Instructor in Mathematics
 B.A. Bates College;
 M.S.T. University of New Hampshire

- Billy W. Murray 1996**
Instructor in Theatre and Dance
B.A. St. Andrews Presbyterian College;
M.F.A. University of North Carolina–Greensboro
- Peter Anthony Neissa 2007**
Chair of the Spanish Department and Head of the Division of World Languages on the David M. Underwood Teaching Foundation for the Chair of the Language Division; Instructor in Spanish
B.A. University of Massachusetts–Amherst;
A.L.M. Harvard University;
Ph.D. Boston College
- Elly Oloo Nyamwaya 2007**
Instructor in English
B.A. Kenyatta University, Kenya
- Kevin Thomas O'Connor 1985**
(on sabbatical)
Instructor in English on the Frederick W. Beinecke Teaching Foundation
B.A. University of Notre Dame;
M.A. University of Virginia
- Caroline Elizabeth Odden 2001**
Instructor in Physics on the Richard J. Phelps Instructorship; Supervisor of the Phillips Academy Observatory; Instructor on the Israel Family Foundation for Science Research
B.A. Yale University;
M.S. University of New Hampshire
- Christopher Thomas Odden 2001**
Instructor in Mathematics on the Francis C. Robertson Bicentennial Instructorship
A.B. Harvard University;
Ph.D. Duke University
- Emmanuel A. Odjo 2006**
Instructor in French
B.A. University of Lagos, Nigeria;
M.A. and Diplôme d'Université de Formateur de Formateurs ou Professeurs de FLE (FORM), Université de Franche-Comté, Besançon, France;
Ph.D. University of Louisiana
- Deborah Mary Olander 2002**
Instructor in Mathematics; Scheduling Officer; Academic Skills Specialist
B.A. SUNY–Plattsburgh;
M.S. Stanford University;
M.Ed. Harvard University
- James Michael Orent 2007**
Conductor
B.A. Amherst College
- John G. Palfrey Jr. 2012**
Head of School on the Foundation in honor of John P. Stevens for the Head of School
A.B. Harvard College;
M.Phil. University of Cambridge;
J.D. Harvard Law School
- Theodore R. Parker 2012**
Instructor in History and Social Science
B.A. Gustavus Adolphus College;
M.Ed. Boston College
- Amy Patel 2012**
Medical Director and School Physician
B.S. Tufts University;
M.D. University of Vermont College of Medicine
- J. Megan Paulson 2005**
Instructor in History and Social Science
B.A. Stanford University;
M.A. University of Pennsylvania
- Randall Scott Peffer 1978**
Instructor in English on the Jonathan French Foundation
B.A. Washington & Jefferson College;
M.A. University of New Hampshire
- Debra Jayne Pickering 2012**
Instructor in French
M.A. Oxford University, England
- Elizabeth Reed Poland 2008**
Instructor in French
B.A. University of Virginia;
M.A. Stanford University
- David Brian Pottle 1977**
Instructor in Classics on the John C. Phillips Foundation
B.A. Northeastern University;
Ph.D. Tufts University
- Kathleen R. Pryde 1994**
Instructor in Physics on the George Peabody Foundation
B.S. University of Washington
- Peter Rathbone Ramsey 1995–2004, 2006**
Secretary of the Academy
B.A. St. Lawrence University
- Patrick Edward Rielly 2012**
Instructor in English
B.A. Trinity College;
M.A. Oxford University
- Caroline Davies Robinson 2011**
Instructor in English
B.A. Yale University
- Keith Anthony Robinson 2003**
Instructor in Biology and Instructor in Chemistry on the John H. Porter Jr. Bicentennial Instructorship
A.B. Bowdoin College
- Lewis G. Robinson 2010**
Writer in Residence on the Roger F. Murray Teaching Foundation for the Writer in Residence
B.A. Middlebury College;
M.F.A. Iowa Writer's Workshop
- John Edward Rogers 1990**
Dean of Studies; Instructor in Physics; Advisor to Head of School for Sustainability
B.A. University of Virginia;
A.M. Harvard University
- E. Anthony Rotundo 1981**
(on sabbatical, fall term)
Instructor in History and Social Science on the Alfred Ernest Stearns Foundation
B.A. Wesleyan University;
M.A.T. Harvard University;
Ph.D. Brandeis University
- Patricia Claire Russell 1989**
Instructor in Science; Sustainability Coordinator; Dean of West Quad South Cluster
A.B., M.A.T. Brown University
- Allen Edgar Scheier 2012**
Visiting Scholar in Mathematics
B.S., Ed.M. University of Lowell;
Ed.D. Boston University
- Ying Schmitt 2011**
Instructor in Chinese
B.A. Japan Women's University
- Daniel Joseph Schneider 2004**
Instructor in Mathematics on the Mesics Family Campaign Andover Instructorship
A.B. Harvard University;
M.A. Columbia University
- Natalie Gillingham Schorr 1974**
Interim Chair of the French Department; Instructor in French on the Ammi Wright Lancashire Teaching Foundation
B.A. McGill University;
d.e.s. Aix-Marseille Université;
M.A. University of Pennsylvania
- Nina Savin Scott 1990–1992, 1995**
Instructor in English on the Donna Brace Ogilvie Teaching Foundation I
B.A. Duke University;
M.I.A. Columbia University
- William Wallace Scott 1987**
Instructor in Mathematics on the Emilie Belden Cochran Foundation
B.A. The Colorado College;
M.A.L.S. Wesleyan University

Christopher Livingston Shaw
1982–1988, 1994

*Chair of the History and Social Science
Department on the Class of 1945 Teaching
Foundation for the Chair of the History
Department; Instructor in History
and Social Science*

B.A. Wesleyan University;
M.A.L.D., Ph.D. Fletcher School of
Law and Diplomacy, Tufts University

Teruyo Shimazu 1999
(on sabbatical)

Instructor in Japanese
B.A. Seinan Gakuin University;
Ed.M. University of North Carolina

M. Ken Shows 2011

Associate Director, College Counseling
B.A. Vanderbilt

Abbey Hallberg Siegfried 2011
Interim Organist

B.A. University of Iowa;
M.M., Ph.D. University of Washington

Lani Marie Silversides 2006

Instructor in Mathematics
B.S. University of Vermont;
M.S. University of New Hampshire

Stephen Adam Silversides 2006

Associate Director, College Counseling
B.A. Colgate University
M.Ed. Boston University

LaShawn Nikkia Springer 2012

Associate Director of College Counseling
B.A. Wesleyan University

David A. Stern 2001

Instructor in Chemistry
B.S. Lafayette College;
Ph.D. University of New Hampshire

Erin E. Strong 2005

*Chair of the Theatre and Dance
Department; Instructor in Theatre
and Dance on the Lumpkin Family
Bicentennial Instructorship*
B.S. Skidmore College;
M.A. New York University

Lisa Johnson Svec 1986–1989, 1990

*Chair of the German Department;
Instructor in German on the John Mason
Kemper–Class of 1949 Teaching Foundation*
B.A. Dartmouth College;
M.A. Tufts University

Victor Svec 1980

*Chair of the Russian Department;
Instructor in Russian on the A. Wells Peck
Teaching Foundation*
B.A. University of Washington

Rabbi Michael Bruce Swartz 2008

Jewish Chaplain
B.A., M.Ed. Temple University

Tracy Manforte Sweet 2006

Director, Academy Communications
B.A. University of New Hampshire

Rebecca Miller Sykes 1976–1984, 1988

Associate Head of School
A.B. Radcliffe College;
M.S.W. Simmons College

Geoffrey R. Tanner 2009

*Instructor in Biology and
Instructor in Chemistry*
B.A. Yale University;
M.A.L.S. Wesleyan University;
Ph.D. Harvard Medical School

Jill Bouyea Thompson 2005–09, 2010

Associate Dean of Admission
B.A. Bowdoin College;
M.Ed. Harvard College

Frank Pruden Tipton 2005

*Dean of West Quad North Cluster;
Instructor in History and Social Science
on the Frederick S. Allis Instructorship
in History; Advisor for Gay, Lesbian &
Bisexual Issues*
B.A. Columbia University;
M.A. Georgetown University

Susanne A. Torabi 2005

*International Student Coordinator;
Academy Travel Coordinator*
B.A., M.A. University of Munster

Paul Francis Tortorella 2001

Instructor in English
B.A. Yale University;
M.A. SUNY–Buffalo

Catherine DuBay Tousignant 1999

Instructor in English
B.A., M.A., University of Virginia

Emily Ellen Trespas 1999

(on sabbatical, fall term)
Instructor in Art
B.A. Mt. Holyoke College;
M.F.A. Cornell University

Elisabeth Essex Tully 2001

*Director, Oliver Wendell
Holmes Library on the Abbot
Stevens Foundation*
A.B. Duke University;
M.P.H. University of North Carolina;
M.L.S. SUNY–Albany

Shirley Ann Veenema 1979

*Instructor in Art on the Class
of 1946 Teaching Foundation*
B.A. Bucknell University;
M.A. Rowan University

James Frederick Ventre 1983–1986, 1990

*Director, Financial Aid;
Interim Dean of Admission on the Joshua
Lewis Miner III Deanship of Admission*
A.B. Dartmouth College

Flavia Mayrinck Vidal 2001

Instructor in English
B.A. Hampshire College;
Ph.D. Brandeis University

Julie Hobin Wadland 2010

(on sabbatical, spring term)
Assistant Dean of Admission
B.A. Dartmouth College

Christopher Robert Hugh Walter
1977–1980, 1982

*Instructor in Music on the Independence
Foundation Teaching Endowment*
M.A. The Queen's College
Oxford University;
A.R.C.M. Royal College
of Music, London

Elizabeth Ebbott Washburn 1980

Assistant Director, (MS)²
B.A. Dartmouth College

Peter Davis Washburn 1980

Instructor in Mathematics
B.A. Syracuse University

J. Peter Watt 1988

*Instructor in Physics on the Frederick
W. Beinecke Teaching Foundation*
B.S., M.S. Dalhousie University;
Ph.D. Harvard University

Gregory Joseph F. Wilkin 1980

*Instructor in English on the Margaret &
Maurice Newton Teaching Foundation*
B.A. Yale College;
M.A, Ph.D. University of Toronto

Judith Tribo Wombwell 1995

(on sabbatical, spring term)
Instructor in Dance
B.A. Old Dominion University

Natalie Ann Wombwell 2011

Assistant Dean of Admission
B.F.A. SUNY–Purchase

Fei Yao 1991

Instructor in Physics
B.S. Beijing Polytechnic University;
M.A. Brooklyn College of SUNY

Marlena Lee Ysaguz 2008

Academic Skills Specialist
B.A. College of William & Mary;
M.S. Simmons College

S. Thayer Zaeder 1999

Instructor in Art
B.F.A. Philadelphia College of the Arts;
M.F.A. University of Minnesota

Therese Y. Zemlin 2002
Instructor in Art–Sculpture;
Chair of the Art Department
 B.F.A. University of Illinois;
 M.F.A. University of Texas–Austin

Marisa Clara Zepeda 2008
Director of Student of Color Recruitment;
Assistant Dean of Admission
 B.S. Massachusetts Institute of Technology

Congmin Zhao 2011
Instructor in Chinese
 B.A. Beijing Language and Culture
 University, China;
 M.A. Harvard University

TEACHING FELLOWS

Kassie Marie Archambault 2012
Teaching Fellow in Russian
 B.A. Dartmouth College;
 M.S. Hunter College

Margaret Louise Cooper 2012
Teaching Fellow in English
 B.A. Yale University

Austin Joseph Davis 2012
Teaching Fellow in English
 B.A. Williams College

Suzanne Christine Enzerink 2012
Teaching Fellow in History
 B.A. University of Groningen,
 The Netherlands

Benjamin Lynn Feng 2012
Teaching Fellow in Mathematics
 B.A. Georgetown University

Kiley Noelle Horne 2012
Teaching Fellow in Biology
 B.S. Merrimack College

Christoph Niederhauser 2012
Teaching Fellow in German
 B.A. Middlebury College

Laura Elizabeth Passarelli 2012
Teaching Fellow in Mathematics
 B.A. Scripps College

Joan Elaine Rasmussen 2012
Teaching Fellow in Mathematics
 B.A. Louisiana Tech University

Michael David Robles Stein 2012
Teaching Fellow in Japanese
 B.A. Amherst College

Noah Robert Warren 2012
Teaching Fellow in English
 B.A. Yale University

Justin M. Wolfe 2012
Teaching Fellow in Chemistry
 Sc.B. Brown University

ADMINISTRATORS

Susannah Abbott 2009
Director of Development, Addison Gallery
 B.A. Canisius College

Christine Marie Adams 2007
Director, Development
 B.A., M.S. Simmons College

Nancy Alpert 2008
*Associate Director, Network
 and Systems Services*
 B.S., B.A. University of
 Massachusetts–Lowell;
 M.B.A. Western New England College

Brian Thomas Allen 2004
*Director, Addison Gallery of American Art
 on the Mary Stripp Kemper and R. Crosby
 Kemper Addison Gallery Directorship*
 B.A. Wesleyan University;
 J.D. University of Connecticut
 School of Law;
 M.A. Williams College;
 Ph.D. Yale University

Sharyn Bahn 2010
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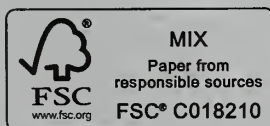
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